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Batman and Sin City by Frank Miller
X-Force penciled by Adam Polli inked by Mark Farmer, and colo by Liquid Graphics

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Tucci Gutierrez
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Letter From the Editor

You Have No Idea How Thankful I Am...

Every year, I sit down and watch the *Charlie Brown Thanksgiving Special*, and, other than wondering if I should dress up like a pilgrim for this year's feast, I think about what I'm thankful for in the comic industry. Have you ever sat down and thought about it yourself? With Thanksgiving at hand, I thought this would be a good time to share some of my own list with you. Here's a short version:

1) Marvel Comics--I'm thankful for Marvel Comics for producing and licensing millions of products. That way, no matter which holiday or gift giving season it is, I manage to receive some Marvel product from any number of relatives thinking, "Hey, I bet he'd like these Spider-Man shoestrings for Christmas."

2) DC Comics--I'm thankful to DC for putting out great mass market movies and TV shows. That way, when I'm at a party and people find out what I collect, they can ask me for the millionth time what I thought about the last *Batman* movie.

3) Spawn Action Figures--I'm thankful for Spawn Action Figures because I can sit at my desk playing with toys and claim to be doing research. At least I could until Joe Lee set my Malebolgia figure on fire....

4) I'm thankful I can't draw comics. That way, when I complain about someone's style or book, I don't have to be bothered by the guilt of knowing how long it took them to do the piece.

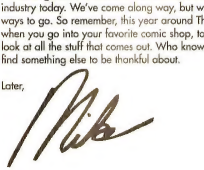
5) I heard that I was thankful for rumors.

6) I'm thankful to Jimmy Palmiotti for getting back at Sven Larsen for me. Check out the Ash piece in this issue for all the details.

7) I'm thankful I missed Research Editor Scott Braden and Copy Editor Joe Rybandt's rendition of "Hot Pants." The psychological damage would be incurable.

All kidding aside, there's a lot to be thankful for in our industry today. We've come along way, but we still have a ways to go. So remember, this year around Thanksgiving, when you go into your favorite comic shop, take time to look at all the stuff that comes out. Who knows, you might find something else to be thankful about.

Later,



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FAN MAIL

POWER TO THE FAN

Dear **FAN**,

I find your magazine different and a lot more interesting than other comics magazines. The first **FAN** issue I read was **FAN** #3, but since I don't regularly purchase any comics magazine, the next issue I was able to read was your year end special (**FAN** #8). Now this issue is really awesome. I particularly liked your **Indy Press Profiles**. The thing I liked most about your magazine was that you tend to feature more of the alternative stuff as well as the independents. I don't know when or in what issue you stopped featuring **Indy Press Profiles**, but I wasn't able to find them in the next issue that I bought, which was **FAN** #17. I understand that you still feature a lot of independent stuff and I really appreciate that, but I still hope that you could bring back the **Indy Press Profiles**. As for the other articles, keep it up but don't dwell too much on the superhero stuff, I'm sick of it.

Katchoo from **Strangers in Paradise**

I would also like to request a **Strangers in Paradise** cover as well as an article about the book and its writer, Terry Moore.

Thank you and mare power.
Mary Ann R. Castillo, D.V.M.
Metro Manila, Philippines

Over the last few issues, we've been revamping *FAN*. We have the regular monthly feature *Self Service*, as well as *The Indy Sidebar*. As for your concern about the *Indy Press Profiles*, due to time and space constraints, we've made that a quarterly department. Now every 4 issues or so, it will appear. In *FAN* #20, our year end special, we will be featuring two *Indy Press Profiles*.

As for Terry Moore, *FAN* #15 featured an Homage Studios jam cover which included *Strangers in Paradise*. Inside was an interview with Terry. Also, in last month's issue (*FAN* #18), Terry Moore was our guest columnist in *Traveling Soapbox*. Plus, if you go all the way back to *FAN* #7, Terry was one of many great creators who contributed to our indy jam cover.

HOMEMADE TOYS

by Mark Keach
Merced, CA (l-r) Green Lantern, Doctor Fate, Doll Girl & Doll Man, The Spectre

by Dennis Harry Lanham, MD (l-r) Bizarro, Black Orchid, Deadman, Ragman, Blue Beetle, Supergirl, Booster Gold

THE NEXT DAVE MATTHEWS

Dear **FAN**:

You should review the newest release from a Richmand, VA group named Fighting Gravity. Their new release is called **Forever=1 Day** and is distributed by BOB Records. They are considered around here to be the next band from the area that will go national like the Dave Matthews Band.

Frank
via the Internet

For future reference to *FAN* readers out there, if you want us to review a band, don't compare them to the Dave Matthews Band. That doesn't exactly spark our interest, if you know what I mean.

LADY DEATH VARIATIONS

Dear **FAN**:

Any variant covers for **Lady Death FAN Edition #1: All Hallows' Evil**, and when will it be available?

Anon.
via the Internet

We won't be making any variants available for *Lady Death FAN Edition #1: All Hallows' Evil*. The coupon expiration date is November 22, 1996. The books will be sent your way 6-8 weeks after that.

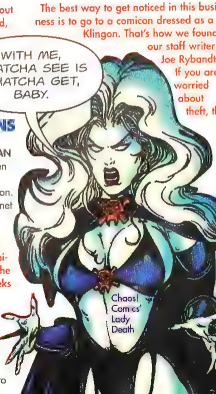
PROTECTING YOUR ARTWORK

Dear **FAN**,

I would like really like to know how to break into the business or perhaps just be noticed. I am proficient in computer art programs and believe myself to be quite a good penciler. I have been gathering some of my drawings, storylines, and ideas into a portfolio for some time now, but I'm scared of my work being stolen, and copyrighting takes too long and costs too much money. What's your advice for copyrighting my work the poor man's way? If I send my work to certain people, how could I prove it is mine?

Michael Barsot
Manitou Springs, C

The best way to get noticed in this business is to go to a comicon dressed as a Klingon. That's how we found our staff writer Joe Rybandt. If you are worried about theft, t



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FAN MAIL

easiest way to protect your property is to copy it, sign and date it, then mail it back to yourself by certified mail. When you get it back, don't open it. If anyone ever steals your work, you then have a legal document to prove it's yours.

Also, when showing your portfolio, you should really have sample pages of your art featuring the company's character you're talking with. Most companies don't care about your own creations as much as whether or not you can draw theirs, since that's what you'll be doing if they hire you.

TOY VIOLATIONS

Dear **FAN**

I have two **Violator** II's but they look like the regular **Violator** (they don't have any Cyborg stuff on them). I noticed on the back of the box that there are "Cyborg" **Violator**'s and I'm pretty sure I've actually seen one before. Have I got something unusual or has McFarlane Toys misprinted the boxes?

Travis Poole,
Herlong, CA

What you've got there, Travis, is an example of repackaging on the part of McFarlane Toys. When that figure originally hit the market, it was called Violator II. Recently, we've seen what is basically the same figure being packaged as Cyber-Violator. What's more, McFarlane Toys first solicited the figure as Violator II but then changed the name in a press release, leading collectors to believe that no versions such as the one you describe would turn up. But many have.

MAKE MINE SPURLOCK

Dear **FAN**:

I really love your magazine and look forward to receiving it in the mail each month. The first section that I read is always the **Market Reports**. I can always count on getting a laugh out of Shawn Spurlock's report. The man has a way with words. His wit and wry sense of humor really make my day. I have never been disappointed in reading any of his suggested books. Please get him to write more as he is the very best advisor that you have, as far as I'm concerned.

Keep up the good work.

Darlene Hengels
via the Internet

Everybody at the office gets a kick out of Shawn's market reports also. Unfortunately, many publishers out there don't quite seem to enjoy them as much. I wonder why that is? We'd love Shawn to write more for us, and we're working on it. Unfortunately, he insists that we now go through his agent which slows us up quite a bit. Man, the egos in this business....

FAN market reporter Shawn Spurlock

SOUTHERN HOSPITALITY

Dear **FAN**,

I really enjoyed **FAN** #16. You guys continue to improve with every issue. The interviews with Steven T. Seagle and Teddy Kristiansen were great. It's not every day that a comic book artist lists Munch, Matisse, and Schiele amongst his influences. It was also interesting to read Kristiansen's take on the difference between American and European comics. As for the Rob Liefeld interview? What can I say, it was just wacky!

I couldn't help but have a special affinity for Jeff Mariotte's column. South Carolina does indeed have "some very cool things." One of which is NOT "Strom Thurmond." While the state's politics are ass-backwards and we again finished last in the nation in SAT scores—I like to drive around screaming "We're number fifty!" out my car window—we do have the Spoleto Arts Festival and some beautiful beaches. With that in mind, I'd like to extend to Jeff a sincere invitation that the next time the arduous Convention trail brings him to South Carolina, he's welcome to relax for a day or two at our Charleston digs. Heck, even take him out in the boat to do a little shrimping if he'll just take a look at my comic proposals.

Robert Young
Isle of Palms, SC

Is that what people call "Southern Hospitality" or just an attempt to break into the biz? The great thing about a democracy like the one this country has is that if a majority of people want ass-backwards politics, that's exactly what they'll get. God bless America!

CATCHING UP

Dear **FAN**:

I don't buy **FAN** every month but did just pick up #17. Here with some comments on various stuff in **FAN Mail**.

1. THE GREAT PRICE DEBATE: The only comic book I know of that looks good on slick paper is the Jones/Beaty **Batman**. A few other comics may look best on "high quality" paper stocks. Most comic books look best on high quality newsprint and there is simply no way that costs enough to charge $2.95 per comic. I doubt there is a shortage of newsprint, either. The

TRIVIA

BE A WINNER with FAN'S TRIVIA HUNT

Your mission, should you choose to accept it, is to find the hidden trivia questions throughout FAN. There are 10 in all. Send us the correct answers, and we will draw 5 winners from the correct answers and mail you some cool prizes from our Overstreet Vault O' Valuables (y'know, like premium edition comics, signed & numbered edition comics, and lots of other cool stuff).

So, to get you started in the right direction, here's the first question: Who was Clark Kent's first love?

Ok, so the first one's on us, now you find the other nine.

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NIGHTMARES ARE THE PAINT... YOU ARE THE CANVAS.
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FAN MAIL

Dear **FAN**:

I have two **Violator II**'s but they look like the regular **Violator** (they don't have any Cyborg stuff on them). I noticed on the back of the box that there are "Cyborg" **Violator**'s and I'm pretty sure I've actually seen one before. Have I got something unusual or has McFarlane Toys misprinted the boxes?

Travis Poole,
Herlong, CA

What you've got there, Travis, is an example of repackaging on the part of McFarlane Toys. When that figure originally hit the market, it was called Violator II. Recently, we've seen what is basically the same figure being packaged as Cyber-Violator. What's more, McFarlane Toys first solicited the figure as Violator II but then changed the name in a press release, leading collectors to believe that no versions such as the one you describe would turn up. But many have.

via the Internet

Everybody at the office gets a kick out of Shawn's market reports also. Unfortunately, many publishers out there don't quite seem to enjoy them as much. I wonder why that is? We'd love Shawn to write more far us, and we're working on it. Unfortunately, he insists that we now go through his agent which slows us up quite a bit. Man, the egos in this business....

between American and European comics. As for the Rob Liefeld interview? What can I say, it was just wacky. I couldn't help but have a special affinity for Jeff Mariotte's column. South Carolina does indeed have "some very cool things." One of which is NOT "Strom Thurmond." While the state's politics are ass-backwards and we again fin-

The Saint of Killers.

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Now when you send in your response to **FAN**'s question of the month, send us YOUR PHOTOGRAPH and a line or two about the question we asked.

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Unfortunately, **FAN** cannot return the photos you send us, so make sure you have a copy. Please include your NAME, AGE, and ADDRESS on the back of each picture.

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Gemstone Publishing
1966 Greenspring Dr., Suite 405
Timonium, MD 21093

MAKE MINE SPURLOCK

Dear **FAN**:

I really love your magazine and look forward to receiving it in the mail each month. The first section that I read is always the **Market Reports**. I can always count on getting a laugh out of Shawn Spurlock's report. The man has a way with words. His wit and wry sense of humor really make my day. I have never been disappointed in reading any of his suggested books. Please get him to write more as he is the very best advisor that you have, as far as I'm concerned.

Keep up the good work.

Darlene Hengels

SOUTHERN HOSPITALITY

Dear **FAN**,

I really enjoyed **FAN** #16. You guys continue to improve with every issue. The interviews with Steven T. Seagle and Teddy Kristiansen were great. It's not every day that a comic book artist lists Munch, Matisse, and Schiele amongst his influences. It was also interesting to read Kristiansen's take on the difference

HOW TO REACH U

Gemstone Publishing, Inc.
1966 Greenspring Dr., Suite 40
Timonium, MD 21093

e-mail: **fanmail1@aol.c**
fanmag@jagunet.c

pricing questions: **pricefan @aol.c**

ARE YOU FAN ENOUGH?

68% of the readers who responded to the **POLL POSITION** in **FAN** #17 agree with the statement that "Comics should never carry warning labels, regardless of content." 32% feel that warning labels are appropriate.

POLL POSITION

Each month in **FAN**, we ask you, the reader, your opinions on different aspects of the comic collecting industry. After tallying the results, we'll publish them right here for all the world to see, including the head honchos who are calling the shots at your favorite (and not-so-favorite) companies. So clip this out, copy it, or write your response on a post card and mail it to POLL POSITION c/o **Overstreet's FAN**. Oh yeah, and for you cyber-people, feel free to e-mail your response to **FAN**, just be sure to mention POLL POSITION in your header. All responses must be received by December 18, 1996 in order to be tallied

WHAT ENTICES YOU MORE TO TRY A NEW PRODUCT: (choose one)

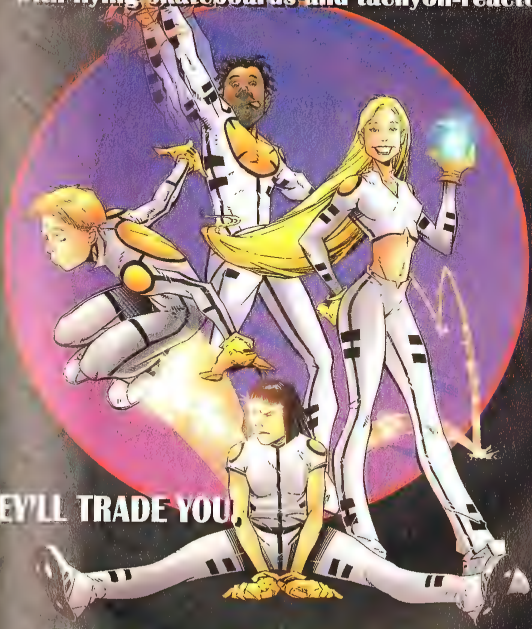
_____CONTENT
_____PRICE
_____COLLECTIBILITY

If you were a teenager, would you prefer to:

A) Go to school and study 'til your eyes bleed?

B) Do your chores and pop your zits?

C) Have incredible powers and live in an underground super-science complex and play with flying skateboards and tachyon-reactors?



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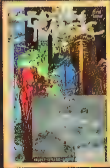
FANGALLERY

FAN ARTIST OF THE MONTH

HELLBOY AND RASPUTIN
Patrick Browne, Jr.
Queens Village, NY



THE HAUL

Books of Magic #1: Platinum Edition

ARTISTS OF NOTE

LAVENDER AND THE BEAUTYMARK
Heidi Harter Las Vegas, NV

AVENGELYNE
Richie Rich Louisville, KY

POWER MAN AND IRON FIST
Joachim Gmoser Ft. Erie, Ontario

KING MOB
Carl Phillips Norwich, CT

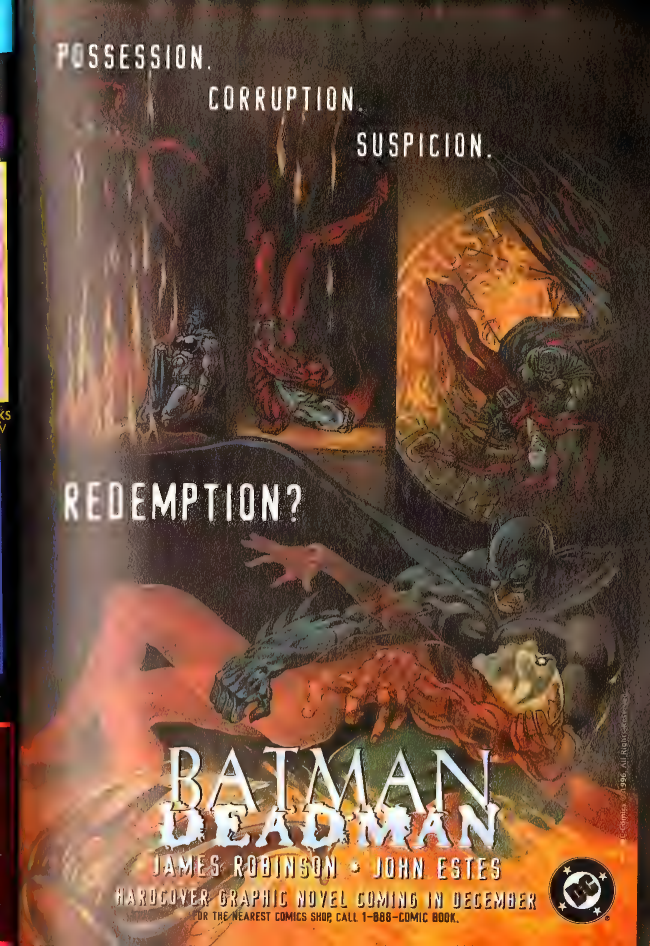
GREEN GOBLIN
William Carlisle Lawrence, MA

VIKING SPAWN
Steven Gleason Somerset, KY

YOU LIKE TO DRAW! YOU LIKE FREE STUFF!

Each month, **FAN** picks the best artwork sent in by our readers to run in the magazine. If your art is deemed by the **FAN** staff to be the best, you'll receive some way cool prize pulled from the vast underground **FAN** vault o' valuables.

All entries must be addressed to **FAN GALLERY** and include your name, age, address, and phone number. And remember, nothing you send us is returnable, so keep your originals.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DEADMAN
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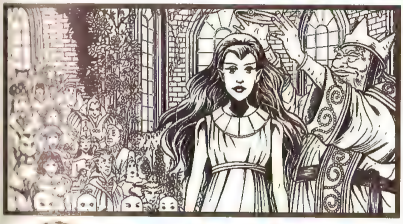
FACTS UP FRONT

Top Cow Returns to Image

Top Cow recently announced that in January, the studio w
return to the Image fold. When asked why his studio came ba
to the fold so quickly after breaking away, Marc Silvestri respon
ed, "Top Cow and Image are in line with each other. We a
both striving to make great comics, so it made sense to rejoi
However, Silvestri denied that finances or any other recent circu
stances were involved, "Returning to Image wasn't about mone
it was about rejoining a positive creative community." He went
to express, "I had several big concerns when Top Cow left ima
in June. Would Top Cow survive as a singular entity in such
competitive market place? Would **Witchblade** Month, T
Darkness, or **Devil's Reign** be successful? Not only were the
projects a success, they pulled Top Cow together, making
whole studio stronge
Yet with all the recent turmoil at Image, can Top Cow's ne
found strength in unity survive? Silvestri believes that Image is
solid now as it has ever been. "In the long run Image will survi
Members may come and go, but as an institution, Image is
strong as it ever was. Top Cow is here for the long haul." A
thankfully, it seems so as Marc Silvestri's Top Co
—Binn

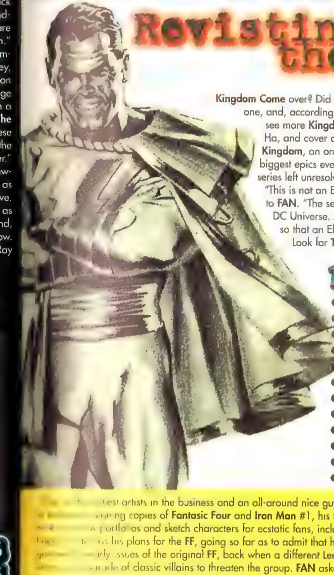
The Books of Faerie to Debut



Starting at the beginning of next year, **The Books of Magic**'s most in-demand characters are finally featured in their own mini-series: **The Books of Faerie**. Readers will finally learn many of the secrets from Titania and Oberon's pasts, as well as what has led Titania to believe Timothy Hunter is her son. Described by writer Bronwyn Carlton as, "*Dangerous Liaisons* crossed with fairies," the series features art by **Books of Magic** penciller Peter Gross. Told in three issues, this will appeal to any Vertigo fan, as it deals with characters whose roots can be traced back as far as **Sandman**, but who still have bearing on Timothy Hunter's current tribulations

—Christopher Woodward

Revisiting the Kingdom



Kingdom Come over? Did somebody say it's over?! Actually, DC calls the shots on this one, and, according to writer/co-creator Mark Waid, fans will get a chance to see more **Kingdom Come** unfold in the DC Universe. Waid, penciller Gene Ha, and cover artist/co-creator Alex Ross will be bringing you **The Kingdom**, an ongoing monthly series that will tell the pre-story of one of DC's biggest epics ever, as well as answer those pesky questions that the Elseworlds series left unresolved

"This is not an Elseworlds series, and it's not a future story," Waid explained to **FAN**. "The series is set in 1997 DC continuity, a new ticking clock on the DC Universe. Are we leading to the cataclysmic events of **Kingdom Come** so that an Elseworlds becomes real? Keep reading!"

Look for **The Kingdom** to arrive in stores in the summer of '97.

—Scott Braden

Darkchylde leaves Maximum

On October 15, creator Randy Queen announced that his **Darkchylde** book would be leaving Rob Liefeld's Maximum Press. Queen attributed the move as being the result of "unforeseen events" including Maximum's recent intentions not to publish books that "explore and promote evil," a charge which Queen denies is true of his book. Once a new publishing arrangement can be reached, Queen plans on promoting **Darkchylde** through guest artists and character appearances, as well as cross-promotional ads. Queen explained, "I am very excited about **Darkchylde**'s future and remain dedicated to putting out the highest quality book I can."

—_CW

[illegible] artists in the business and an all-around nice guy, Jim Lee met the fans October 6th at Geppi's Comic World [illegible] copies of **Fantastic Four** and **Iron Man** #1, his two entries in the **Heroes Reborn** project. Lee also took the [illegible] portfolios and sketch characters for ecstatic fans, including a beauty of the Dark Knight...eating pizza. Jim was [illegible] his plans for the **FF**, going so far as to admit that he hoped to build the same kind of excitement that distin[illegible] early issues of the original **FF**, back when a different Lee worked on the title—Stan Lee. Jim is looking to do this by [illegible] role of classic villains to threaten the group. **FAN** asked Jim the question on everyone's mind—When will Doctor [illegible] taking center stage? "Issue 4," Jim answered. "I'm planning it all out in my head right now."

—Arnold T. Blumberg

Hallmark Heroes Hit Stores

Hallmark Cards has intro
duced a new collection o
seven figurines based
upon classic DC super-
heroes and available in lim
ed numbers for collectors. The premiere piec
"Man of Steel," is limited to 14,500 pieces
and was inspired by an actual comic book cov
from 1938. Each figure features a dramatic pose and various
scenic elements, including the Bat-signal and the Daily Planet
building. Pieces are available for the Christmas season at your
local Hallmark card and gift store and are likely to be an every
comic collector's wish list.

Kabuki just Added to FAN #20 Line-up

David Mack's Harvey and Eisner Award nominated **Kabuki** h
been added to the roster of incredible stuff in the next issue of
Overstreet's FAN. Offered as an exclusive, brand-new full-col
story, **Kabuki FAN Edition** #1 will only be available in the spe
cial mail-in offer in our special double-sized Year In Review
issue. As previously announced, that issue will also include **Sh
The Blood of Saints #2** in the polybag and will feature 100
extra pages of the latest and greatest in comics, toys, and the
rest of the cool stuff you've come to expect from **FAN**.

Topps' Mars Attacks Scares up Some Interest

Topps cards was kind enough to send over a few advance car
from their upcoming **Mars Attacks Widevision** card set. Based
upon the Tim Burton movie to be released this holiday season, t
is sure to be as successful as the motion picture. Take a look at
great shot Topps is using, and you'll get an idea of how cool th
Mars Attacks set is going to be.

RUMOR HAS IT...

•We haven't seen the last of Amalgam comics, the hugely popular alternate-world books from Marvel and DC that had everyone in the industry talking last spring. 1997 could see the reappearance of many Amalgam titles

•Grant Morrison and Mark Millar will be *revamping* **Vampirella** for twelve issues starting this Spring. Word is that other top creators will follow suit....

•DC's Jack Knight (**Starman**) will be a proud papa soon. And who's the mother you ask? None other than his arch-nemesis...The Mist. Remember, folks, you heard it here first....

•Talking about **Starman**, DC has a big push planned for their ever-so-popular hero coming at you this February. Look for posters, t-shirts, and even a way-cool *Starman Sheriff's Badge!* Nifty!!

•An acclaimed publisher, currently reveling in a successful relaunch, will soon be entering the wonderful world of kids licenses

•In related license news, Space Ghost, as well as other Hanna Barbera characters, may soon find a home with the Earth's Greatest Heroes.

•One of DC's newest characters, a super hero and an ultimate man, may be taking an early retirement sometime in t first few months of next year.

•WildStorm Studios has vowed that you won't see any ma inter-company cross-overs from them ever again.

•Some statues currently in the planning stages from DC th might actually make it to a finished product include Green Lantern, John Constantine and Preacher.

YEAR IN REVIEW ISSUE

292 PAGES

ASH/AZRAEL and SHI/DAREDEVIL COVERS

The 2nd Annual FAN AWARDS

KABUKI FAN EDITION #1 Exclusive Mail-in Offer

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SHI: THE BLOOD OF SAINTS #2

OVERSTREET'S FAN #20

artist up front

Mike Miller: enter the dragon

by Todd Hoffer

An up-and-coming artist many have never heard of, Mike Miller has been in the industry for 5 years and worked on several high profile projects. He's continuing this with his current project ***Dragon: Red Horizon****, for Erik Larsen. We thought it would be a good time for you to get to know a little more about Miller before he's the name on everyone else's lips*

FAN: Did you always want to be an artist?

Mike Miller: Yes. My parents tell that when I was about 2 1/2, I would get magic markers and start drawing on the walls of our house. They never discouraged me, so I thought it was a good thing. I've been an artist ever since.

Give our readers a little background on yourself.

Well, I was born in Hawaii 25 years ago, then my family moved to San Diego, and then to San Jose. I grew up there, then I came down to San Diego one year for the Con and decided that I wanted to move back. So I did.

How did you get involved in comics?

I read comics when I was a kid. When I was in 8th grade, I was forced to stop because I cared more about comic books than I did about school books. I got back into them in college and decided that I wanted to draw comics for a living. A friend and I went up to WonderCon and shopped our stuff around. I showed Chris Ulm at Malibu my sketches, and he liked my stuff, so he hired me.

What are you doing now?

Currently I am working on a project for Erik Larsen called **Dragon: Red Horizon** scheduled for release in January. This is a rather unusual project for me in the respect that I'm not getting paid by the page. The way Erik and I have it worked out, I only get paid when the book sells. That's to say that I'll get a percentage of the net profits after the book sells.

That seems like an odd arrangement. What made you decide to do the book on percentage and not work with the traditional page rate set-up?

I've been friends with Erik since the **Freak Force** days. I asked him if I could do a **Dragon** book, and we worked it out so that I could do whatever I wanted, take as long as I wanted, and get to introduce my own characters into the Image Universe (Okami Red and SkyShadow), so long as it looked its very best. Basically, it's like I'm leasing his characters for free and he's the publisher...it's a pretty good deal.

What was your first penciling assignment?

The first whole book I penciled was **Cable** #12, which was great. After that I did a number of different books for Marvel and DC

What else have you done?

Well, I did the pencils on the **Triumph** mini-series, some **Judge Dredd** covers for DC, and the inks in **Freak Force** #2-12. I also did piecemeal pencils on **WetWorks** and **StormWatch** for Image. For Marvel, I've jumped around on everything from **Uncanny X-Men** to **What If?**. One of my favorite issues is **Adventures of the X-Men** #2. There is a splash page in there of X-Men and X-Factor together that Marvel liked so much they made a t-shirt out of it! I liked that a lot.

What are your plans for the future?

The most important thing in my future is my upcoming marriage. As far as work's concerned, I've been trying to get some writing proposals approved, that's looking pretty good. I fully intend on getting my **Immortal 2** published in the next year or so, but for now, I'd just like to establish myself on one book and develop a body of work that the fans can recognize. Other than that? I guess we'll see

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OVERSTREET'S FAN™

Sneak Peek at New Image Projects

PUT USED GUM HERE

The Future at Extreme

FAN was fortunate enough to get a glimpse at some upcoming projects from Image that will have heads turning in shops all over the country. Whether it be Savage Dragon meeting Hellboy, or the Image crew defending the world from Martian invaders, the next few months at Image look fantastic. Naturally, we thought we'd pass these previews on to you.

Savage Dragon/Hellboy

Mage² Image

Well, it's been years in the making. After incessant bugging from fans, Matt Wagner has finally announced the publication of **Mage 2**, the sequel to the mid-'80s smash hit. Starting in the summer of '97, **Mage 2** will be a 15 issue series, shipped monthly and written and drawn by Matt Wagner. However, the odd thing about this series is not that it's taken so long to come out, instead its the publisher that Matt finally decided to take the book to, that's right, Image. Who woulda thunk?

—BR

WildC.A.T.S/Aliens

Glade/Ellektra

Extreme Studios continu
to look towards the futur
and has announced its
upcoming publishing pl
for 1997 and beyond.
According to studio pre
dent Rob Liefeld, "First
we're doing a little hous
cleaning and embracing
new philosophy in rega
to the books we publish
For the past two years,
have watched our titles
and the subject matter t
contain grow darker an
darker and I feel that
we've gotten way too cl
to the edge and it's time
pull back." Liefeld went
on to explain that he ha
grown "uncomfortable"
with the darker content
Extreme's comic books,
and will work to produc
lighter books in the futu

TRIVIA

Which four men have been known as the Flash?

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ART BY
MARC SILVESTRI
BATT
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BILLY TAN
D-TRON
COLORS BY
RICHARD ISANOVE
SPECIAL ALTERNATE COVER BY
RON GARNEY
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the week of
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GHOST
RIDER
Chapter Three
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RIDER
BALLISTIC
Now shipping in
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from
Marvel
art by Top Cow

Devil's
REIGN
MEPHISTO'S
BACK...
Chapter Four
BALLISTIC
WOLVERINE
WRITTEN BY:
LARRY HAMA
ART BY
JOE BENITEZ
AARON SOWD
COLORS BY
DEAN WHITE
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MARVEL COMICS

COMPANY NEWS

Compiled solely by Joseph P. Rybandt completely against his Constitutional rights and his free will.

ACCLAIM ENTERTAINMENT

The **Cliff's Notes** of comics, **Classics Illustrated Study Guides**, continue in January. Look for **Huckleberry Finn**, **Hamlet**, **Crime and Punishment**, and **The Odyssey**. They're fun and good for you! • Continuing the re-launch, the brand-spankin' new Magnus arrives in 1997. **Magnus** #1 is written by Tom Peyer and penciled by Mike McKone. Yes, he still fights robots. • The first of the Valiant quarterly books begins with **Man of the Atom** as Warren Ellis puts his twist on the nature of God. • The long-dormant, still-popular *Quantum Leap* gets the Valiant treatment. **Into the Void** is the first issue of this three-part series written by William Messner-Loebs.

ANGEL ENTERTAINMENT

You keep wanting those #1's and they'll keep putting out those #1's. **Angel Girl** is the latest from this company. It's about Angels (duh), it'll cost you three bucks, there's gonna be two "mature" variants and you can pick it all up in January. • **Secret Files** continues with its next three-issue story arc. **The Secret Files: The Strange Case** will arrive in January and will sport two "sexy" variants.

ANTARCTIC PRESS

There's a new Warrior Nun in town and you can bet she's got the same attitude problems as all the rest of 'em. **Warrior Nun Dei: Aftertime** kicks off a three-issue series that focuses on the Warrior Nun of the future. • The series that swept through the **FAN** offices like a California brush-fire wraps up with its third issue. **Cell** #3 finishes the current story-line in this under-exposed series, and hopefully we'll see some more down the road. • Martin Wagner's triumphant return to the regular world of comics continues with **Hepcats** #2. Join the anthropomorphic gang as Martin tells a tale originally self-published way back in 1989.

ARCHIE COMICS

All the regular fun and frivolity of the world of Archie continues as planned in January, but look out! **Cheryl Blossom** #1 thrusts this red-headed beauty in a new ongoing series from writer Dan Parent and artist Dan DeCarlo. Oh to live the life of Archie Andrews!

ART & SOUL COMICS

TUG and buster get printed! This January look for Marc Hempel's manly comic characters to come to life in the form of a limited edition print. Marc's only making 900 of these, so strap on the testosterone and rush out now!

BIG ENTERTAINMENT

Is this the end...not quite. January will see the first in a two-part series by best-selling author Tad Williams. **Tad Williams' Mirrorworld: Rain** puts the author on new groun as he tells a tale of a dark, alternate reality, only in comi book form. Go figure....

BLACKOUT COMICS

Don't like your bad girls drawn you say? Like 'em live and in person? Meet the new live Hari Kari model in **Hari Kari: Live & Untamed** comin in November! This issue spot a "special sizzling hot photo pin-up layout." Yeah! • In December, **Hari Kari: Bloodshed** #1 battles her wo to your local store bringing t evil Tormentress with her! • **Hari Kari: The Diary of the Sun** #1/2 rounds out the month of January. The comic also available in photo-vari-ant-cover form which'll cost you 10 bucks.

BONGO COMICS

Simpsons Comics #28 prom es to be a strange, yet thrillin issue as Krusty the Clown forms his own country this January to escape taxation. Think we'll join him. • Oh je Oh joy! **Jimbo** #6 is on it's way with the promise of "pi loceratops and tapirs living among the fused Texan and Japanese populace." We ha no idea where they're going with this

BOOKMARK PRODUCTIONS

The second full-sized issue o **Rib** will be out in late December and will mark the first issue of the book from Bookmark. The publisher has further announced that future issues of Andrew Ford's cre-ator-owned comics will feature cover by talents such Drew Hayes and Shanna Wheeler

BROADWAY COMICS

The Broadway gang continues with **Fatale** #9 and **Star Seed** #11 in January. **Star Seed** wraps up the "It's the End of the World as We Know It" storyline and **Fatale** features dis- [illegible] in drawn form!

CALIBER

On the verge of the 10th anniversary of the series **Rust**, Caliber resurrects the dormant character. The new series is written by Steve Miller with art by Mike Huddleston and Jim Muldoon. Look for it in December.

CARTOON BOOKS

You may not be able to track Jeff Smith down and buy the original page, but you can shell out the extremely affordable 40 bucks for a reproduction print. The art in question comes from **Bone** #2, and features the now near immortal line, "Stupid, stupid rat-creatures. Entertainment in the New Year!

CHAOS! COMICS

From the company that not only brings you some of the coolest comics around, but the definitive Special Editions, comes the ultimate in the realm of comics. The Omega Edition. Here's the deal. This is truly a one of a kind item seeing as how only one (at a cost of over $1000) is being produced. How do you get **The Omega Edition** you ask? It's easy. The upcoming Chastity #1 and **Evil Ernie** vs **The Movie Monsters** will each contain contest info that offers readers the chance to win the ultimate in Special Editions. Look for it to begin in January!

CRUSADE ENTERTAINMENT

Say it loud say it proud... TUCCI! In January Billy releases **Shi: Rekishi** #1 which features a preview of the upcoming **Shi: East Wind Rain** miniseries. Miss it at your peril! • The cover to **Shi** #5 becomes a limited edition poster in January. It's printed on heavy stock and will run you $5.

DARK HORSE COMICS

From the spooky drawer that we keep the X-Files in, comes the first limited edi- tion sculpture from Randy Bowen and Dark Horse...The Flukeman! With an edition size of 5,000, a cost of $125 and the spectacular sculpting power of Randy Bowen, this is sure to be an insta-hit! • With the eager anticipation of the remastered *Star Wars* films on their way to theaters everywhere, Dark Horse is jumping a little more into the action. **Star Wars: A New Hope—The Special Edition** is a mini-series which begins in January. The four issues feature new covers by Dave Dorman. A trade collection (also in January) will also be released featuring a Hildebrandt Brothers cover. • Former **FAN** *Star Wars* and Hollywood columnist Andy Mangels' work on Boba Fett will be collected in January. **Star Wars: Boba Fett—Twin Engines of Destruction** collects the serialized strip from **Star Wars Galaxy Magazine** in this one-shot. • Ahhh Bettie Page, whatta gal! **Bettie Page Comics: Spicy Adventure** is a one-shot from writer/artist Jim Silke. You're damn straight this thing contains nudity! • Learn to draw like Geof Darrow! Yeah right. The closest you're ever gonna get is to pick up the behind-the-scenes book, **The Art of The Big Guy and Rusty the Boy Robot**. Take a look at the story as Darrow tells it, without words. The format is large (11 3/4" x 15 3/4") and costs a measly 30 bucks. • It's been a while but he's back! **The Flaming Carrot Annual** #1 helps celebrate the 15th Anniversary of The Pied Piper of Fun. Look for Bob Burden to bring it all to you in January.

DC COMICS

The next trade paperback collection of the runaway hit **Preacher** will be available in December. **Preacher: Until The End Of The World** will cost you 15 bucks and contains issues #8-17, with an intro by Kevin (*Mallrats*) Smith and a new Glenn Fabry cover. • Alan Moore's legendary treatment of the Man of Steel will be collected. **Superman: Whatever Happened to the Man of Tomorrow** at long last collects **Superman** #423 and **Action** #583. You must check this out! • A tale spanning the comic ages comes to you in December in the form of **Green Lantern/Flash: Faster Friends**. Thrill to the adventures of Alan Scott, Jay Garrick, Kyle Rayner, and Wally West as they seek out mystery in Area 54. It's all brought to you by Ron Marz with art by Bart Sears and covers by Dave Johnson. Oh yeah, it's a two-issue prestige format limited series. • From the "as-yet-to-be-determined-when-these-will-find-their-way-to-your-local-store-but-we-know-you'll-want-to-know-about-them" dept. comes the following: **The Dreaming** will add an eight page Neil Gaiman back-up • **Stardust** by Gaiman and Charles Vess is getting closer to a release date. • **The Unknown Soldier** will be taken for a spin in a four issue limited series by Garth Ennis. • **Weird War Tales** will also be dusted off for four issues featuring stories by the likes of Grant Morrison and Joe Lansdale • DC has grabbed the **Mask** creative team (Manke/Arcudi) for the **Major Bummer** series •

COMPANY NEWS

Cartoon books

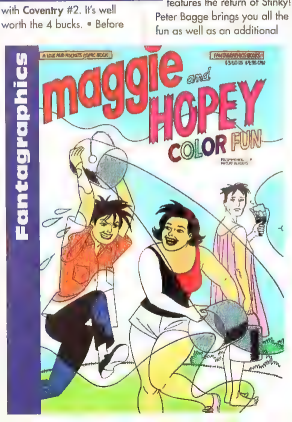
The much-anticipated Alex Ross Vertigo series, **Uncle Sam** is on the launch pad. • Starfire pops back into the **Teen Titans** • DC expands their manga with new **Gen** projects and another prestige manga series, **Titans: Scissors, Paper, Stone.** • Several new **Big Books** are in the works at Paradox: **Losers, Sins** and **The Unexplained.**

FANTAGRAPHICS BOOKS

From the company that cares comes the following in the month of January: The comprehensive volume collections of one of the greatest comic artists continue with **Complete Crumb Comics** Volume 6. Look for this to contain all of Crumb's work from **Big Ass #1, Zap #4, Snatch #3,** and...uhmmm...**Jiz #1.** • Bill Willingham's much-anticipated return to comics continues with **Coventry #2.** It's well worth the 4 bucks. • Before

16 pages, all for $2.95! Whatta guy! • On the **Love and Rockets** side of things comes the brand-new **Maggie and Hopey Color Special #1,** marking the first time a **L & R** comic was produced specifically for color.

Sam Kieth went on to success with **The Maxx,** he did a little series called **I Before E.** Never heard of it? That's OK because now you can pretend that's it a brand new thing as issues #1 and 2 are re-offered. • **Hate # 26** features the return of Stinky! Peter Bagge brings you all the fun as well as an additional



HARRIS COMICS

January is cool cove month at Harris: **Vampirella Lives #2** will feature a photo cover as well as an Amanda Conner "Vengeance Edition. • James Robinson's upcoming look at a different side of Vampi will be previewed along with Mark Millar's writing in the **Vampirella & Pantha Showcase #1.** This preview edition is only $1.50 and fea tures art by Joe Jusko and Mark Texeiro. • The original Vampirella gets taken out for spin in the **Vampirella Silver Anniversary Collection** limite series. #1 features two covers one by Jim Silke and the othe by Mark Beachum. The series reprints the classic Warren-er **Vampirella** series. • To cele brate the 3rd Anniversary of **Cyberfrog,** Harris is releasing the aptly titled **Cyberfrog 3rd Anniversary Special** which w reprint the original Hall of Heroes **Cyberfrog #1,** and sport a new cover by Ethan Van Sciver

IMAGE COMICS

We all know that you buy the Image books, and we all kno that you read the Image books, but how much of a fa are you? For 20 bucks you o find out! Join the Image Fan Club and here's what you ge an exclusive fan club shirt, a New Year's Gift Pack, an Image button, a newsletter,

Who says you never get a second chance?

Not Overstreet's FAN!

Finally, FAN back issues are available for you to buy direct from us. We've received a lot of mail over the last few months asking us about the availability of our back issues, so we're responding. We know a lot of you missed an issue or a variant cover back then or really want to read an article you've heard about but can't find. Well, we want your collection to be complete. These are *not* reprints, but simply the issues we have left in our warehouses or here in the office. So act now! When these are gone, they're gone for good and will never be available again!

FAN #1 Superman vs. Alien (gatefold) $10
Superman/Alien, WildStorm Rising, Lady Rawhide, Razor, Spawn

FAN #6-Spawn/WildC.A.T.S (gatefold) $5
Avengelyne (photo cover variant) $7
Jim Lee, Todd McFarlane, Alan Moore, Starman, Marc Silvestri

FAN #11-Spawn/Angelo $5
Spawn, Mark Waid, Alex Ross, Toy Fair '96, Kabuki, Independence Day

FAN #2 Batman $5
John Byrne, Frank Miller, Bane, Batmen, Matt Wagner

FAN #7-Vampirella $5
Indie Jam Cover (Terry Moore, Dave Sim, Drew Hayes, etc.) variant $7
Dave Sim, Vampirella Indie Press Special, Walter Koenig

FAN #12-Atomik Angels $5
Chaos! Comics, Spider-Man, John Byrne, Warrior, Billy Tucci

FAN #3-
Rootrock/Prophet $5
Shi (variant) $7
Gatefold, Stray Bullets, Chaos! Comics, Shi, Broadway

FAN #8-Ash (double issue) $6
Razor (variant double issue) $8
Sandman Retrospective, Ash, Alex Ross, X-Men, Razor, Tomer Chy's Bachelo, 1995 n Rev ew, The First Annual FAN Awards.

FAN #13-Batman/Grendel II $5
Medieval Spawn/Witchblade $5
Medieval Spawn/Witchblade, Books of Magic, Grendel/Batman, Hellboy

FAN #4-I-Bots $5
Lady Death (variant) $7
Astro City, The Tick, Paul Dini, Barry Windsor-Smith, Mark Waid

FAN #9-DC vs. Marvel $5
Lady Rawhide (variant) $7
Jim Lee, Rob Liefeld, DC vs. Marvel, Madman, The Savage Dragon

FAN #14-Alex Ross' Superman $5
X-Ol'Man Man variant $7
Grant Morrison, Alex Ross, Mark Waid, Accaon, X-Files, Verotik

FAN #5-Star Wars $5
Aliens (variant) $7
Colleen Doran, Star Wars Strangers in Paradise, Nancy Collins

FAN #10-DefCon4 $5
Poison Elves (variant) $7
Drew Hayes, Paul Dini, Bruce Timm, Mars Attacks!, DefCon4

FAN #15-Homage Comics Jam $5
Batman, Robin, and Nightwing $5
Jim Lee, Kurt Busiek, James Robinson, Terry Moore, Detective #700

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COMPANY NEWS

and so much more! See your favorite Image book for more details and sign up today! • **Image** will be resurrecting **Hellshock** by writer/artist Jae Lee. Look for the 48 page kick off in January. • Fresh from the **Avengers** comes Jim Valentino with his new autobiographical series, **Touch of Silver**... looks to be a winner!

WILDSTORM PRODUCTIONS

The WildC.A.T.S will be teaming up with just about everybody next year: The long-anticipated **WildC.A.T.S/X-Men** is slated for February. The team-that-Jim-built will also be meeting those nasty, murderin' Aliens. • Also be on the look-out for **Wetworks/Predator**. More details to come as we get them! • Continuing the growing link between computers, games, and comics, comes...**Siege**! Beginning in January, the comic half of **Siege** will be released by creators Jim Lee and Jonathon Peterson (with artist Robert Teranishi thrown in for good measure) once every six weeks. Following the fourth issue, the CD-ROM game version (co-produced with GTE Entertainment) will be released. The whole deal will be augmented with the Siege Web site where players can download new characters, scenes, and weapons. Thrill to the action! Dig it! • Continuing the WildStorm fun...Stickers! That's right...Stickers! In January you'll be able to stick your favorite WildStorm character any where you damn well please.

KITCHEN SINK PRESS

As the memory of *The Crow* dwindles from the collective consciousness of movie-goers world-wide, comic fans will be wrapping up with **The Crew: Wild Justice** #3, the "disturbing" conclusion to the series. • Do you like the Blues? Do you have the Blues? Do you want the Blues? Has Kitchen Sink got the Christmas gift for you!

TRIVIA

What branch of the Canadian government did Wolverine work for?

This December, continuing with his well-known love of all things musical, R. Crumb unleashes his latest musically-inspired 36 card boxed set. The set's only $10.95 and if you're really into it, you can pick up the limited edition uncut sheet for a cool 20 bucks. We don't have the Blues, but we like R. Crumb, so sign us up. • Do we hear you saying that that's not enough Crumb for ya? Is that what we're hearing? Well settle down little camper, 'cuz in December a new Crumb collection will be available. **Carload O' Comics** spotlights 38 classic strips featuring Mr. Natural, Flakey Foont and Mr. Snoid. It's only $18.95 and features an intro from the late great Harvey Kurtzman, and how they pulled that off we don't know. • Alan Moore and Melinda Gebbie continue their tale of sophisticated smut with **Lost Girls** #3, also in December.

MARVEL ENTERTAINMENT

The crossovers continue! In January, The Incredible Hulk meets Pitt with story by Peter David and art by Dale Keown • Daredevil and Batman meet in January. **Daredevil/Batman** (real clever title), by writer D.G. Chichester with art by Scott McDaniel, will pair the two vigilantes against Two-Face and Mr. Hyde! • In space, no one can hear you crossover, or can they? **Gladiator/Supreme** puts the powerhouse of the Imperial Guard against the powerhouse of Maximum Press (our money's on Supreme). • And of course, there's that whole Top Cow/Marvel crossover. **Elektra/Witchblade** will fea-

...look at the amazing art of Michael Turner and promises to be a real doozy. • Then there's **Silver Surfer/Weapon Zero** which wraps up the whole affair. • Over in the mainstream crossover dept. of Marvel (man, that must be a small office), you've got **KISSnation**. This 96-page one shot really speaks for itself. Who said rock's not dead? • As for the rest: The X Men are still hated and feared, Peter Parker is Spider-Man, the Heroes are still being reborn.

new comics staring strong female heroes from the Millennium anthology, **Song of the Sirens**.

SAMSON COMICS

From the company that is giving Lou "The Incredible Hulk" Ferrigno work comes **Samson "97"**! Debuting in January of 1997 (duh, again), **Samson "97"** features a slew of comic talent. Humberto Ramos, Billy Tucci, Greg Capullo and more will contribute (how? we don't know) to the gala event. But

Millenium

MILLENIUM

Look out there's a new chick in town and if man o' man is she hot! Ta'kota is a bounty hunter that is part woman part machine, but she can be all yours in January. Ta'kota: Mystic Warrior #1 kicks off the first in a series of that's not all! Order now and each copy will contain a coupon for a free comic as well as featuring Lou "The Incredible Hulk" Ferrigno posing as Samson on the cover. Mr. Ferrigno will also grace (snicker) the ultra-variant cover.

GEMSTONE PUBLISHING

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See our ad on Page 47 in this issue of **FAN**!

COMPANY NEWS

SIRIUS ENTERTAINMENT

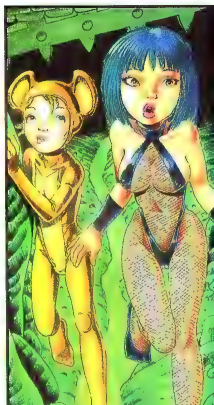
December sees the continuation of the ever-popular **Paison Elves** with issue #19. Join Drew and Lusiphur as a mad dash is made by thieves and assassins alike through the streets of Mandratha. Of course there's a big fight! • **Wandering Star** also hits issue #19 in December, as Teri Wood brings back Commander Narz with a really big Kekakopolous death machine to show Cosi that "destruction is the way of the universe." Uh-huh. • There's something to be said about little child-like characters running around in fish-net body suits. As there is something to be said for **Demongate** #8. Bao Lin Hum and Colin Chan continue their story as pirates raid the Queen's Palace and Chief Grimaldy and his cat warriors are on the prowl. • **Akiko** continues merrily upon her way with the help of writer/artist Mark Crilley. In #10, Akiko, despite her age and apparent lack of a license, finds a car to take her and the gang across a seemingly endless bridge. • The comic adventures of **Primal Rage** continue as the limited series heads thrashingly towards its conclusion. Lots of monsters and lots of fighting. • Just in time for the Holidays, the beautiful and vivacious Dawn reaches a critical point in her series. Issue #5 finds angels and demons fighting in the subways of Manhattan. Of course it's all brought to us by the one and only Joseph Linsner.

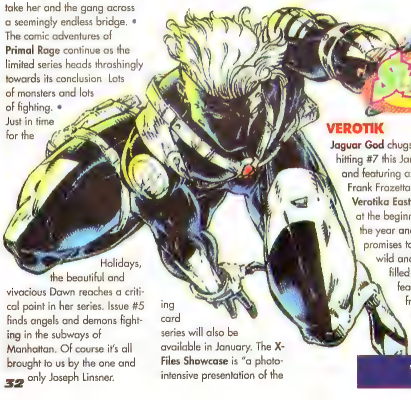
SYMPTOM COMICS

Bob #1, by Andrew Dabb, is out in January from Symptom Comics. Following the story of a boy turned into a frog but given the powers of a god (hate when that happens), you'll never know what's going to happen next in this one. Send $3.00 a copy to 1410 W. Harrisville Rd., Ogden, UT, 84404.

TOPPS COMICS

Trust No One this Holiday Season! And to show that distrust, Topps is bombarding the public with a veritable slew of paranoia-inducing products. **X-Files** #26 sends Scully and Mulder against a covert Libyan military operation. • **X-Files: Season One** continues with the beautifully chilling adaptations from the first year of the show. Roy Thomas and artist John Van Fleet explore the mysterious goings-on at the Artic Ice Core project. • The second **X-Files Trade Paperback** will be arriving in January. It reprints the increasingly hard-to-find issues #7-12 as well as the first **X-Files Annual**. • A new trading card series will also be available in January. The **X-Files Showcase** is "a photo-intensive presentation of the most memorable and critically-acclaimed episodes from the inaugural season." No, really! • In the non-X-Files products from Topps dept: **Lady Rawhide** continues as issue #4 puts the old west vixen in a mighty precarious situation...she's dying from the Ansel Plague! • The limited-series-idea-of-the-year continues as issue #2 of **Mars Attacks The Savage Dragon** cuts a swath of destruction through this great land of ours.





Japanese guys and is defin
"Adults Only." • A new mi
series from the crea
team of **Satanika**
ships in January.
Albino Spider ol
Dajette is broug
to you by
writer/rocker Glenn
Danzig and artis
Eric Canete. Follow the psy
cho/erotic blend of sexual
murder and intrigue with th
story of fetish model Dajett
Sounds like a stretch for
Verotik doesn't it?

VEROTIK

Jaguar God chugs along hitting #7 this January and featuring an all new Frank Frazetta cover. • **Verotika East** debuts at the beginning of the year and promises to be a wild and fetish-filled ride. It features art from a whole bunch of

WARP GRAPHICS

Warp is proud to bring Ba
Blair's **Elflord** into the fold.
Starting in January, Blair v
launch a four-issue mini-se
with himself writing and C
Chan handling the art. F

TRAVELING SOAPBOX

Again, I that's developed over the last several years is that [illegible] one from my publisher's office will call me every now and then to inform me of the "good news" that my comic title, **HATE**, has just climbed a few more notches on some distributor's sales charts. Rather than being overjoyed by this trend, I am instead filled with a sense of confusion and even dread, since I also know that the advance sales of my comic haven't gone up the slightest bit during this entire time. So obviously it's a "success" I'm experiencing is strictly relative and entirely [illegible] attrition, and as such is hardly anything to rejoice over. Quite the contrary! It causes to me to worry, like everyone else in this business, over what kind of shape the comics industry will be in once all the dust from those [market corrections" we've been experiencing over the last three years have finally settled, I'm still to wonder who—if anyone—will eventually benefit from all of this turmoil.

This last thought leads me to the reason why I still feel at least a shred of confidence over the future of the industry—and it's the reason that alternative publishers such as my own (Fantagraphics) is at least enjoying a sense of consolidation over their relative stability during these difficult times—and that is that it reinforces the need for a diversified audience, rather than putting way too many eggs in one basket (in our case, that basket being anything designed to appeal to 12 year old boys, of course). I used to wonder if this nation was just wishful thinking on artists like Crumb's part, due to years of bitter frustration over being a minority-type business that seemed to be doing quite fine by catering to adolescent male power fantasies, and therefore saw no compelling reason to rock the boat. But for reasons illustrated above, that now seems like a foolhardy notion that should have been obvious to everybody all along.

I mean, think about it: when you go into any general book store and you see its books, as you would quite naturally expect. Not only books with maybe a few other genres reluctantly thrown in the mix, but books of all kinds, appealing to all kinds of people and catering to all kinds of tastes. After all, it is a BOOK store for cryin' out loud! The same goes for video stores, and I bet you imagine what kind of shape the movie rental industry would be in today if they decided to exclusively promote teen exploitation films—a genre that was hugely successful at the time video stores first came into existence—and stubbornly stuck to that policy even after that genre had completely played itself out? Well that's exactly what the comic business has always done and continues to do. I picture someone saying: "Ah, I never go into video stores—they only cater to little old ladies in those places. Why should I even bother?" "Ahem"... Well, ladies and gents, that exactly how people have always spoken of comic shops—and now we're all paying the price. It would go a long way whenever someone asked me: "Where can I buy a copy of your comic?", I could reply without a moment's hesitation. "Why, in a comic shop, of course!" Unfortunately, I know all too well that most comic shops are in downtown parts of major cities still don't carry a single copy of **HATE**, and treat anyone who even dares to ask for any title that doesn't appeal to them personally with open hostility, in a deliberate attempt to keep that person out of their store forever. So I'm still obliged to give careful directions to the one or two comic shops within a 50-mile radius that might actually want this person's money. And please keep in mind that my title is considered an established "success" in the world of comics. Could you imagine if someone approached an established, successful recording star and asked them where they should go to buy one of their records? Their response most likely would be: "Haven't you ever heard of a RECORD STORE, you moron?!?" Ahh, if only I had that luxury.

by Peter Bagge

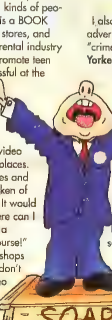
(This self-ghettoization has also got to be the main reason that in the publishing or recording industries successful books or Cds have sales in the millions, while in the world of comics anything that sells over 200,000 is cause for celebration...oh, make that 10,000—I forgot that this is 1996).

And by the way, it is not my intention to leave my own beloved genre of "alternative" comics off the hook in any of this gratuitous fingerpointing I'm indulging in at the moment. Far from it! For one thing, I'm appalled at the way all independent publishers—including my own—always react to slumping sales and/or rising production costs by immediately raising the cover price to $3.50—no, make that $3.95! That oughta have all those hard-pressed college kids lining up for the latest issue of **NAVAL-GAZER QUARTERLY**—never mind that the last issue of this twelve-part saga came out when they were still in the eleventh grade just so they can fall asleep during that "poignant" opening 5-page scene of some old guy silently riding on a bus. God forbid they should waste their money on something useless like lunch. So much for the age old concept of a comic book being an affordable "impulse item"—unless of course you're a millionaire with plenty of time to kill, and who's trying to battle insomnia. In that case, it's well worth the measly four dollar cover price! In fact, why not charge five dollars for it? Or how about ten? After all, you can't put a price on great "Art"—or on an effective sleep-inducer!

I also like the way I've been criticized lately for accepting paid advertising in **HATE** in order to keep my comic affordable, a "crime" that's been practiced for ages by the likes of **The New Yorker** and **The Atlantic Monthly**—why, even the late and much revered **RAW Magazine** accepted advertising at one time! To tell you the truth, I'm amazed at how easy it's been to get people to advertise in my measly little comic book, and I can't believe more people haven't followed my example! Oh well, there's always the possibility of a Xeric Grant to look forward to...and after that, what? Welfare? It's too bad you can't apply for unemployment insurance after your comic book gets canceled, although I'm sure that some of you have tried....

Okay, so now I'm starting to get a little abnoxious, but I had to get some of this stuff off of my chest. I just hope that some of what I had to say may be constructive for someone, and that all this mouthing off wasn't just a big waste of time. Thanks for hearing me out!

Peter Bagge continues to put out his comic **Hate**, *published by Fantagraphics Books, while consistently maintaining a $2.95 price tag.*



FILES

The **FAN** group traveled up to New York City last month for the second Big Apple Church Con, held at St Paul's Church Auditorium on 9th Avenue. The show had a hug turnout and was so successful that another show will be held at the same location on Thanksgiving weekend of this year (November 30th and December 1st).

Fans and collectors jam the aisles at the Big Apple Church Con.

Big Apple Church Con presenters (l to r) Vincent Zurzolo Jr. and Michael Carbonaro celebrate their successful show.

The entrance to the Big Apple Church Con off of 9th Ave.

Trendy **FAN** guy Benn Ray recently hosted a Cocktail party at his loft in the city. The gala event featured such luminaries as (l to r) mafioso Johnny the Pipe, jetset playboy Barton Jones Esq., and the host himself, Benn Ray. Yes, he does dress that way at the office as well.

Research Editor Scott Braden researches the friendly folks at a New Jersey rest stop. They still didn't give him a free lunch, however.

The crack **FAN** investigative staff recently turned up some very incriminating photos of Southern boy and **FAN** Manag[illegible]or Todd Hoffer before he decided to become a big time industry professional. We're holding the other photos back for the purposes of blackmail, o[illegible]e cases, because they're just not fit for any magazine, polybagged or not. You have our permission to harass [illegible] mercilessly about these.

Celebrity FAN

As the lead singer of Poison, Rikki Rocket has traveled t world touring and recording music. But playing and pe forming aren't his only loves; comic books and the medi have been a part of his life for as long as he can remem ber. He sat down to talk to FAN during a recent break his recording schedule to discuss his **Sisters of Mercy** bo and why he's staying in comics.

FAN: Do you see any similarities between the music industry and the comic industry?

Rikki Rocket: Definitely in the long hours and the need for self-promotion. Other than that, not many. In rock & roll; if you're bad, you sell more records. In comics, they'll just stop ordering your titles. One thing that is the same however, as with any business, is that if you don't love the work itself, all the other things that get in your way will stop you.

What aspect of the comic industry have you enjoyed the most?

Just the chance to be creative and work with Mark Williams (artist of **Sisters of Mercy**) again on something. When people respond to your art and story, it's really rewarding. I've also enjoyed meeting some great artists.

Which have you enjoyed the least?

I've really disliked the lies and the snowballing. A lot of people have promised us things and just plain broke the promise. Deals have fallen through, and we've just about cashed in our chips more times than I can remember. But it has made us fight harder, and I don't see giving up as an option.

What was your motivation to publish comic books?

The main reason was because we lost our deal with Maximum Press, and neither Mark or I were willing to let the **Sisters Of Mercy** title die.

What is the inspiration behind Sisters of Mercy?

The inspiration all started with a dream I had one night. In this dream, the Ebola virus had destroyed 87% of the world's population. The only place of refuge was a small island in the Marshall Islands that had been settled to sustain the lives of the only remaining animal species on Earth. I told Mark about this dream and about how it might make a great story or movie, and we went to work casting beautiful women as the main subjects...but that's another dream!

Do you plan any other titles?

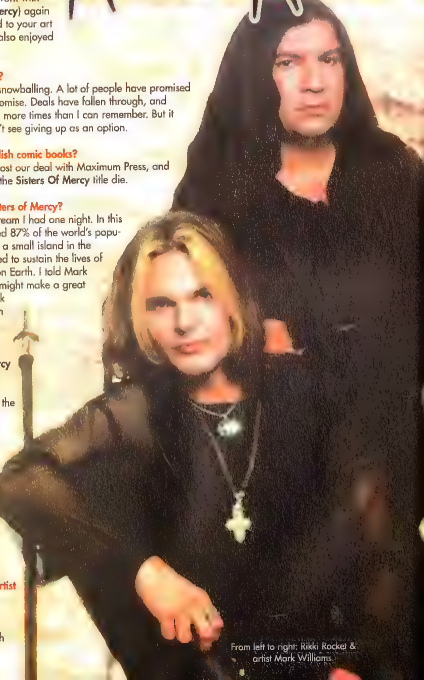
Oh yes! Next is the **Sisters Of Mercy** 2nd mini-series in conjunction with London Night Studios and also **The Ultimate Fighting Comics** based on the Fighters of **The Ultimate Fighting Championship**. After that, we will probably turn our sights on **Nightshade** and then possibly a title by another artist/writer.

What involvement does Charlie Sheen have in No Mercy comics?

Charlie is simply an investor who saw the potential in the title **Sisters of Mercy**.

How did you get involved with artist Mark Williams?

Mark and I have been friends for about 8 years or so. We met at a movie screening. I was familiar with his work in movies and he was



From left to right: Rikki Rocket & artist Mark Williams.

familiar with my music. You might say we were fans of each other first.

Did you read a lot of comics as a child?

Yes, but I wasn't a collector. Me and my buddy would trade comics like **Sergeant Rock**, **Sad Sack**, and any martial arts comic. We'd run down to the 5 & 10 once a week and get anything new that came out basically. Then later I got into **Vampirella** and we would get his older brother to get us copies of **Capt. Guts** and **Zap** comics.

Are you still recording or is it just comics for you now?

By the time this comes out, we will be writing again with C.C. DeVille, our [illegible] guitar [illegible] Poison [illegible] fans [illegible] coming out in December, and [illegible] I be recording something [illegible] after that. Music is my passion and comics are my lifetime addiction. This isn't a passing phase!

[illegible] other members of Poison comic book fans?

Bobby really gets a kick out of them and collects some [illegible] for [illegible], Zak. Bret really supports me doing this, but [illegible] say the other members are comic book fans particularly. I'm the eternal kid when it comes to this type of [illegible]. I don't think they quite get my hobbies of collecting model kits and launching rockets either!

[illegible] see No Mercy comics in 5 years?

I hope to see No Mercy as a viable company that houses [illegible] lot of great comic book talent all the way from writing to lettering and everything in between. I hope to get us on track so that [illegible] can become the type of company that is cutting edge and [illegible] on interesting story. Story is everything to me, I'm [illegible]

Any words of wisdom for people wanting to publish their own [illegible]?

[illegible]. It seems to be that if you persevere in life and [illegible] yourself, you can get a shot at just about anything. It's [illegible] before, and God only knows we're trying our [illegible] to get this to fly high too.

[illegible] the music industry, did the comic industry greet [illegible] arms?

Unfortunately, not at all. That isn't to say that there aren't many people in the industry that are really cool, because there are. But [illegible] think many people saw me getting into this on a whim of making money and not really caring about comics. I came into this at [illegible] when comic sales were down. I want to be a part of the [illegible] growing, to cut my own niche, and to bring new people to comics, real readers, not speculators in the market. I can't stand the idea of speculators. We need more readers, not more speculators.

If you could work with anyone in the comic business, who would it be?

I'm interested in working with anyone who is good at what they do. I believe that if someone's art or story or color or whatever, is promoted properly, it will see its day. Comics shouldn't be a limited talent pool within the industry. More and varied types of artwork should be showcased in comics. More great storytellers should be involved. These things will keep the industry from getting stale. Just like music, no matter how great a song is, if you hear it too many times, you're going to get bored! F

Rikki Rocket prepares to take off.

IT'S NEVER TOO LATE T

The Canadian Joe Silvestri variant to Shi #5? It's in there.

The Japanese variant to Manga Shi #1? It's in there.

Komoe, Shi: Bladeface, Tenma, Witchblade, Atomik Angels... They're all in there.

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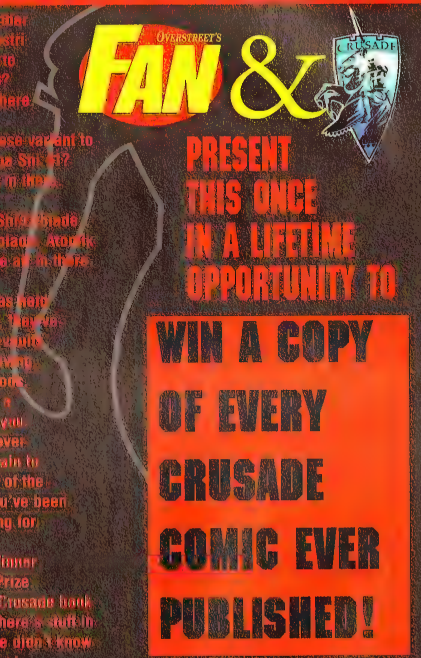

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BY SCOTT BRADEN

ground Zero

RE: THE BEGINNING

DID YOU HEAR THAT? IT'S THE COMIC BOOK LANDSCAPE SHIFTING— TH WHITE SOUND OF AN EXPLOSION— A POINT OF CONTACT FOR TOMOI ROW—IT'S BLANC NOIR AND IT HAS ARRIVED.

The release of Jason Pearson's **Body Bags** has signaled the arrival of *Blanc Noir*, Dark Horse Comics' new imprint that features the talented creators of Gaijin Studios—guerrilla artists based out of Atlanta, looking for trouble. While other top creators are going back to the safety of work-for-hire jobs, these "outside men" are readying their own explosive entrees into the comic book fray.

START

POINT OF ORIGIN BLANC NOIR IS GAIJIN STUDIOS. GAIJIN STUDIOS IS BLANC NOIR. UNDERSTAND?

Karl Story: Gaijin Studios started off as a bunch of friends—a group of artists—who had met at conventions and hit it off. We always talked about having a studio, so one day we just decided to do it.

Brian Stelfreeze: So there we were in rural Georgia doing work for hire, and suddenly this image thing happened. When Todd McFarlane and those guys broke away from Marvel and shook out on their own, I likened it to a 1st impressionist movement of the turn of the century. There were these ten artists that broke away from the impression ists schools because they just didn't like the way impressionists were doing things and didn't like the politics behind it. So they formed their own little club and just painted. These guys were referred to as "the Ten," and it just so happened that these guys were some of the most popular impressionists of the time. And when they broke away, they changed the face of impressionism in the America. So when Todd and the guys were doing the same thing, I was feeling pretty good, because the image guys ended up form ing their own "Ten" in a way when they broke away from Marvel to do their own stuff. What they did really made me proud because they were out there with the machetes blazing the trail for the rest of us.

Cully Hamner: Our Blanc Noir imprint actually started out as something quite ptely different than what it is now. When Image started up, we proposed this book called **Ground Zero**. It was all of us doing eleven pages a month for eleven ths, one, thick comic, and it was going to come down from issue ten to issue ne. It was before Zero Hour, and the first thing we did was propose it to Image. It fell down because we'd want the responsibility of putting out an eighty plus page every month [laughter]!!

Karl: After Image, the project went through all kinds of mutations. When looking for a name to tie the projects together, Brian Stelfreeze came up with "Blanc Noir" and then was the one thing that everybody agreed on. We wanted to describe the art philosophy of the studio: rabidly strong black and white artwork.

Adam Hughes: Somebody's willing to give us the opportunity to do anything we want and we're taking it. When the book is yours, people can't tell you no. If you decide

NEXT

you want to do something wacky, all an editor can do is advise you and give you opinions. Most of us are pretty responsible storytellers. Some people take their first amendment rights and dictate them, and they're not very responsible, but I know that most of us here are interested in exploitation for the sake of exploitation. We still want to tell stories that we like and that we're not getting the opportunity to tell with other people's characters.

Jason Pearson: When you're dealing in the work-for-hire system, you allways have to return the character to his or her status quo. It's almost like an apartment—you have to leave it in the same condition you found it in. There are some creators that are able to work within that system who are able to do something fantastic out of those stories. I'm not interested in returning the character to status quo. If I want to, I can kill the character tomorrow. We're not pulling punches as far as the characters or the storylines concerned.

Lee Phillips: ...And Dark Horse has given us an extraordinary amount of freedom, as far as we're concerned. We've told them that we're not afraid of editing, as a matter of fact, we welcome it. But so far, they've just told us to keep doing what we're doing. For the most part, Blank Noir is our debut as writers, and I've got my fingers crossed. I hope we're doing it the right way, and that the folks at Dark Horse have said we are. Anyway, I'm hoping that it does the fans feel the same way, because they're the important people in this equation. I hope they like the stories we have to tell.

NEXT

MAXIMUM VELOCITY

Maximum Velocity (semi-fiction) (Oly Brian and Chad Boon) In 1989, I had an idea for a story, which Brian, as I was telling him, immediately started sketching poses, characters and everything for. I originally were hoping to do it for **Dark Horse Presents**. It was going to be a comic without words, a totally visual story. But as time went by, Brian kept tossing out concepts, backing on acoustics and his, for lack of a better word, a hard-boiled, techno mystery. I hate using the word techno because we're not going to be overly relying on lots of techno-babble and stuff. But the story is going to be very plot-driven, visually oriented action/detective story, which is set in the very near future so we have a couple of cool things that don't exist just yet.

Here, the story is basically about the Dude, an assassin hunter who's called in on very special cases to do in special types of criminals is what he's all about. He's very good at it and he can get into the psychology of the criminal mind, anticipating what a person is going to do and using that information to track the person down.

BRAVE

Billy: Brave is a mystic/magical thriller about a serial killer who's hunting mob figures' mob chiefs, capos, their sons in Hong. The story revolves around two brothers, both mob lieutenants, who are trying to

NEXT

BODY BAGS—NO ONE—BRAVE—MAXIMUM VELOCITY—THE HERETIC
JASON PEARSON'S HEAVY SOUL PAINTED WORKS

find the killer, while at the same time trying to protect their father—the head of the Morricone crime family, who's also the killer's number one target. And as they get closer to finding Bravo, they discover a bizarre family secret—a secret that could destroy their family and everything they've built.

Something I want to stress is the fact that even though Bravo is killing mobsters, he isn't a hero. I don't think characters of this comics, movies, or whatever, necessarily need to be a hero to last. Bravo is pretty close to being irredeemable. Hence, the series is crazy as a soup sandwich.

THE HERETIC

Joe: The Heretic is a disgraced superhero who blames himself for his brother's death in preventing the bomb from exploding. He assumed what is left of his superhero career. As the story progresses, he even badly runs across the person who killed his wife and the only thing he can think about is killing that guy. The guy's name is Mister Sister, who's sort of a sideshow freak, since he's half-man and half-woman. But as the Heretic makes his moves, the son explains to him the ideals of the person that the Heretic thinks he is. He also figures out his son's motives and goes all to kill Mister Sister.

The story is from The Heretic's point of view, but others run also into the mystical forces that work in Heaven. The Heretic's city

NEXT

BODY BAGS

Jason: Body Bags is a crime story with the dynamics of a family of eccentric oddballs. You've got Mack, a 41 year-old professional bounty hunter for body baggin' that goes by the name of Clownface, and his 14 year-old daughter Paula, who's decided that she wants to join the family business. Like most males dominated careers, sucks is being a policeman or a construction worker. Mack scoffs at her wanting to become a body bagger and doesn't take it seriously. After a little while, though, he comes to realize that she is pretty committed to the idea, so he has to deal with it.

Mack lives in the wake of his body bagging, he's seen the worst that life can offer and because of that, he's aloof, cynical and jaded as a result, who's seen too much battle. Still, in Mack's case, he works with the law when he has to. But in this world, nobody appreciates bounty hunters, even though they're needed. Over the years, bounty collecting becomes more interactive with the cities' offices were set up, and it's now become a way of life. It's become a market, and it even works...to a certain degree. But when you have outside characters like body baggers working on the same case, you can't figure out which direction they're going in cause we from

NEXT

adam hughe

no one

POEMY OF NO RETURN
But things will never be the same again. The shots have been sounded. The revolution has begun. Again. Blame Noir is here

No one is safe.

NO ONE

Adam: Me Cher is Gloria Munch, and Gloria used to be Olympia: Earth's Greatest Heroine. This book is my twisted stab at what modern superheroes have become. Gloria comes from a two dimensional four color comic book world—the kind that we remember from our childhood where black is black and white is white, and there's no in between. Anyway, on the night when ultimate confrontation with her arch nemesis, as the fate of the world rests on her shoulders, she loses boyfriend Gloria dies, and as she's dying, she thinks what all of us think while we're dying. We all back and think, "Man, if I had the chance to do it all over again, I would do everything differently to make it all right."

Gloria wakes up eleven years earlier, and realizes that she's been given that second chance to relive the rest of her life up to that fateful night. The Final Confrontation is one of those things that tends to happen on a certain night. He got to happen on the night of Metropolis' anniversary or New Years Eve 1999. So Gloria sets out to live her new life completely different from her past one, and one of the first things she decides is that she's not going to wear the cape and the tights. Or even the funny boots or the big gloves. She's not going to shake the President's hand and appear on a box of Wheaties every month. Instead, she's going to fight crime from behind the scenes, but because she doesn't become Olympia, Earth's Greatest Heroine, and in doing so inspire the world to be bright, four-colored, and two dimensional, instead it becomes this gray, nasty, valueless world that you and I live in now.

So Gloria ends up realizing that she's making more mistakes than corrections the second time around by not inspiring these villains to dress up in goofy suits of armor and funny looking helmets. The villains she'd have their evildoings and desires, but instead of becoming Doctor Nightfall, Enemy of Mankind—the guy this time around becomes the President of the United States.

END

FLOGGING A DEAD HORSE

BY PAUL JENKINS

Did you know that Kevin Eastman—popular **TMNT** co-creator and Glorious Founder of the Wards and Pictures museum—is, in fact, completely and utterly **BALD**? That's right...he's as hairless as a billiard ball! That rug on his head is less convincing than Rodney Dangerfield's off-Broadway portrayal of Lady Macbeth. And besides, I have it on good authority that Kevin plays golf with Sy Sperling on a regular basis, so it must be true....

Well, it's not, actually—it's a complete and utter fabrication. Mind you, I had a lot of fun typing it. I smigered to myself, imagining reactions ranging from *"Aww...and he seemed like such a nice, hairy young man..."* through *"Tch...must've been all that paint-thinner..."* and on to the inevitable *"See? I told you so!"* With any luck, my innocent little joke will be mentioned by Someone to Someone Else, will gather some momentum, and go on to Fully-Fledged Rumor status within the comics community (or—depending on which comics pro you talk to—indisputible **fact**).

With the above expectation in mind, then, I propose the following social experiment: Why don't we try to create some rumors of our own, and see which ones stick? All you have to do after reading this article is casually mention one of the following to an acquaintance, preferably adding that you (a) read it on the Internet and (b) think that Gary Groth, Dave Sim, Peter David and/or all three are involved. Gentle reader, I present:

THE OFFICIAL OVERSTREET'S FAN UNSUBSTANTIATED RUMOR PAGE!

Zamfir to begin publishing comics!

Internationally-acclaimed recording star Zamfir—inspired by the success of his former roommate and fellow rock star Danzig—has decided to enter the world of comic book publishing. The talented Greek flautist's new company will be called "Meledic." Simon Bisley has agreed to do all the artwork for the first series—penned by Zamfir himself—to be entitled "Panflutika." It's all about this big-bosomed demon lady who hits people about the head with musical instruments for no apparent reason. And then her clothes fall off. It's going to be cool!

Tundra was actually purchased by Pantagraphics!

That's right...why do you think the whole sordid business is still shrouded in mystery, eh? Because Gary Groth has a shameful little secret, that's why. Dennis Kitchen's on the Fantagraphics payroll. You know why the **Comics Journal** keeps dredging up that whole Tundra/Kitchen Sink nonsense? It's all a big smokescreen! Anything you read to the contrary (especially if it's the **Journal** trying to sweep it all under the carpet) is a total lie!

Dave Sim is really Stan Lee's firstborn son!

From the old man's brief fling with a young Irish immigrant in the early fifties! They had a tiff after dad caught teenage Dave with a copy of **Batman**. Dave left home and went to live in Canada, vowing revenge. That's why he doesn't like Marvel. Stan admitted this in an old Soapbox article from the sixties, back when he was dropping a lot of acid.

Space Aliens ate Rob Liefeld's artwork!

No, I'm serious. That's why Rob hasn't had any work published for a while. That Levis 501 ad Rob appeared in was just a smokescreen—he can't wear jeans because he has tentacles instead of legs. Honest.

Artillery Man actually exists!

Legendary comic book character Artillery Man has been spotted by numerous comics pros. Peter David saw him at a party in Gary Groth's house, handing a beer to Dave Sim. I saw him at a train station. Without his cape and his gunmetal spandex bodysuit, he looks just like Neil Gaiman.

Paul Jenkins is being sued by...

This is probably true.

behind the LINES

Do The Right Thing

by Jeff Mariotte

Image Comics is currently embroiled in some well-publicized legal troubles. I'm not going to comment on that case—first of all, it's not my place to do so, and secondly, it would be highly inappropriate for me to discuss pending legal affairs in a public forum like this.

What I want to talk about instead is the rash of lawsuits and threatened lawsuits that has infected our industry like a bad case of poison ivy in the last few years. People sue, or threaten to, because they show their characters or concepts to publishers, unsolicited, and get upset because publishers later develop concepts that these people feel are similar to theirs in some way. People threaten to sue because, at a convention somewhere, an artist makes an off-hand comment like, "Sure, I'd love to draw a pin-up for you sometime." People sue, or threaten to, over every imagined slight or offense.

Certainly, there are good reasons for lawsuits. When a *genuine* wrong is done, when someone is truly harmed, when money owed is not forthcoming, when someone's rights are being trampled-these are all good reasons to go to court. But frivolous lawsuits are expensive, time-consuming, frustrating, and damaging. And I have to think that the reason the dread lawsuit is invoked so often, like the vengeful god of some primitive religion, is that so many people have stopped taking responsibility for their own lives.

'It's not my fault my comics aren't selling in the hundreds of thousands,' this line of thinking goes. 'It's that artist who was supposed to draw a story for me. It's that writer who said he wanted to work with me, over seven beers at the convention hotel bar. It's the big publisher who swiped my ideas and ruined them. It's a conspiracy working against me.'

It's always someone else's fault. People think that instead of working for a living, they are *owed* something, and all they have to do is take the right person to court to collect it. Or they don't even bother with court, but just grumble and moan as their life passes them by, since complaining is easier than going out and changing things for yourself.

News flash, people: Society doesn't owe you a living. Your competitors don't owe you a living. Maybe you think you've been doing good work—maybe, in fact, you have been doing excellent work. But your comics still aren't popular, the big three still aren't lining up to hire you... the truth is that cream doesn't always rise to the top, and life isn't always fair. Sometimes people who aren't as good as you may get hired because their style is more commercially acceptable right now, or they're available at the right moment, or they caught the right editor's ear at the right time. Sometimes comics succeed because they capture the mood of the times, not because they're better than other comics that fall by the wayside. But it's not a plot, and it's nothing that can be changed by taking somebody to court.

How did we get to this state? Why do people blame each other instead of looking at themselves first? As a relatively old guy in this very youth-oriented business, I have some ideas that may or may not meet with popular acceptance out there. I think it started in the 70s, with what we called the Me Generation—a whole movement of self-centeredness, highlighted by the publication of a new magazine called **Self**, as if the most important thing one could read about was one's self. Society changed then from being about us to being about a selfish collections of Me's. This was followed, of course, by the 80s, the Greed Generation, the Reagan era, where your value was defined by the size of your bankbook, and the upper and lower classes moved farther apart than they ever had. Combine these two and you got a batch of self-centered greedheads—in other words, a generation of people who believe that financial success is their birthright, and if it isn't handed to them, it's because somebody else is trying to steal it away. Into this mix, add the fact that my generation is the first in modern American history for whom doing better financially than their parents is not a given, and you have a pretty volatile recipe.

So what we have now is a generation of people who have learned their ideas of right and wrong, of acceptable behavior, from *Beverly Hills 90210* and *Melrose Place*, whose idea of entertainment is *Mortal Kombat* and *The Terminator*. As comic fans, we may have sealed our doom as a worthwhile, caring society when we embraced *The Punisher* as a hero, as if he came close to fitting any reasonable definition of that word.

Is there a point to this diatribe? If there is, it's in my incurable optimism. All of the above notwithstanding, I don't think we're a lost cause. I still believe in the inherent decency of human beings. I believe that if we look into ourselves, we can still figure out what is right, what is good, and what is the correct way to behave. If we all do that, if we consult our hearts and our consciences when we make decisions, we'll all be better off. Don't automatically put yourself first without considering others. Realize that you don't exist in a vacuum, and that everything you do affects others, and that if we all win, that doesn't make you a loser. Forget the idea that you're owed anything, and work hard to earn what you get. Do what's right, not what's easy.

And for God's sake, stop suing everybody. ■

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Writer
Texas

"People who don't buy this book will be roundly and rightly ridiculed by neighbors, friends, and co-workers. They will be driven before us in the streets like the ignorant collectors they are. Get your torches and pitchforks and round 'em up!"

Steve Ison
Collector
Indiana

"When recognized experts testify to the quality and accuracy of a reference work, its credibility is firmly established. Hake's Price Guide has been endorsed by some of the most illustrious names in the premium industry, proving that this fine volume has earned its place as the definitive source on the vast world of toy premium collectibles."

—Arnold T. Blumberg

SCOTT BRADEN'S

UNTOLD TALES

KURT BUSIEK S MARVELS II

In 1994, Kurt Busiek and Alex Ross let us see for ourselves that a man could fly. Little did we know that Busiek had only just begun.

A comic book event in the making, Busiek and Ross' **Marvels** excited fans everywhere with gorgeous painted art and an everyman perspective of the Marvel Universe. Going against the Marvel norm of presenting stories that humanize our favorite heroes, they instead portrayed these superhumans as they might appear to the common man—mysterious and godlike.

Fan reaction to the series, and the creators' approach, was phenomenal. Needless to say, Marvel knew that they had a hit on their hands, with talk coming out of the "House of Ideas" about a possible sequel. But that talk didn't start with Busiek or Ross.

"At first, I wasn't that interested in doing a sequel," Busiek said, "while Alex definitely didn't want to do one. But there was clearly a desire for something to follow up the book, and Alex and I did talk over several ways of doing a sequel to **Marvels**. At one point, we discussed simply doing an ongoing series of stories about different points in Marvel history and a human perspective on them. For example, we might see the story of a hospital worker in a Dallas hospitel the night that the X-Men 'died,' or the story of one of the bums who was living in a Bowery flophouse when the Sub-Mariner was an amnesiac there. We could sort of move back and forth in Marvel history."

In all the ideas they tossed around, though, there was one character that they specifically wanted to avoid. "One of the things that Alex and I talked about in the event that we did do a sequel was not using Phil Sheldon. It's the most obvious idea on the planet—Phil comes out of retirement and takes more pictures, big whoop. What we focused on was expanding the witness' eye view of the Marvel Universe, and finding a way to take it one step further, instead of just repeating it."

That idea ultimately developed into a story about fringe participants, people who don't just watch what happens around them but get involved in the superhero action without losing a very human perspective on it. Specifically, Busiek created Charles and Royal Williams, two young men who'd lives had been changed years ago when their family was destroyed by a chance encounter with a superhero battle. As a result of the event, one of the brothers grew up to be a cop, trying to impose order on the senseless world around him, and the other became a criminal, rejecting society's rules as meaningless and hypocritical.

"We even planted one of them in **Marvels** #4," Busiek sa
"If you look at page one of that issue, in the line of people w
ing to get an autograph from Phil, the black cop is Charles
Williams. That autographed book would have played a sma
part in #1."

The series, entitled **Marvels: Cops & Robbers**, would hav
showcased the Marvel Universe of the 70s and 80s through
eyes of these two men, as they interacted with one another
with the major events of Marvel history.

"The Marvel Universe started to get darker in the mid-
Seventies," says Busiek, "and we wanted to see how the citi
of Marvel New York coped with that. As a result, we started
with a major event—the arrival of the Punisher, the first 'kill
marvel.' Cops and crooks would have had a strong reaction
his debut, and to the shift in the world around them that it si
fied—especially when it was backed up with events like Cap
America being jailed for murder, the FF on the outs with soc
(again) and more."

But instead of simply watching as the world around them
darker, Charles and Royal were going to get caught up in t
maelstrom. "The second issue dealt with Dark Phoenix and t
Hellfire Club," Busiek says. "Anti-mutant prejudice was a fa
in the first series, but here we were going to see how it tang
up with the more generally-paranoid feel of the Marvel boo
Royal would have become one of those masked Hellfire Clu
guards, and Charles would be trying to infiltrate, to get the
on the Club. And then all the Phoenix stuff would explode,
in the midst of it Charles and Royal would discover a link to
their past— to the event that killed their parents and shapec
their lives. So while the battle in Central Park was raging, o
leads would be dealing with a reflection of that in themselve
they faced their own inner monsters."

The third issue would up the stakes, from an undercover
ation (admittedly with some cosmic special effects) to a city
gangwar. "We had to hit Bullseye and Elektra" Busiek confe
"which ropes in Daredevil and the Kingpin and the Hand—
also, at that time, the new York organized crime scene was
ly popping, with Spider-Man, Cloak and Dagger, and
Silvermane involved as well. It would have been easy to ho
Charles and Royal into that, as they tried to find their parer
killer, a former Hydra Tiger, while navigating that treache
time. Plenty of work for a cop to do, plenty of crime for a c
to be involved in, plenty to witness—and danger on all side
There was a lot of possibility there."

And the fourth issue, while it would range from Las Vega

[illegible] Hulk's Mister Fixit era) and Madripoor (for Wolverine [illegible]) would bring the increasing darkness to a climax with the ultimate darkness—Hell itself. "The explosion in that issue was [illegible] debut of the modern Ghost Rider," says Busiek, "which made a nicely ironic counterpoint to the end of **Marvels**, since we ended with Danny Ketch there, too. That first Ghost Rider story involved a threat to all life in New York, the Kingpin, and lots more of great chaotic background against which we'd see Charlie and Royal meet their parents' killer face-to-face—and we'd find out whether they'd break free of the whirlpool of obsession, death and destruction, or be sucked under forever."

But it wasn't to be.

The series was given the green light, an artist was brought on board, and Busiek began writing the first script—but the collaboration didn't go as smoothly as the first series had. The new artist's approach diverged dramatically from Ross', and after seeing initial layouts, Busiek reluctantly came to the conclusion that their storytelling styles just didn't mesh. "It was beautiful work," he says. "Just breathtaking. But after spending two years pacing **Marvels** the way I did, I couldn't find a way to accomplish what I wanted to through his visual approach, and he couldn't adjust to mine. And that's fine— I don't think the project would have been served well if either of us had tried to force ourselves to do something that wouldn't work, producing a watered-down compromise that wouldn't play to our individual strengths."

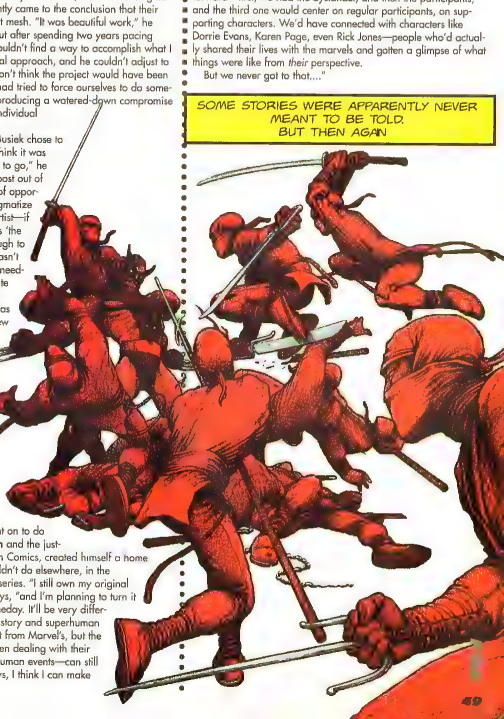
After much discussion, Busiek chose to bow out of the project. "I think it was only right that I be the one to go," he says. "I'd gotten a huge boost out of **Marvels**, and I got plenty of opportunities, and I wouldn't stigmatize [illegible] to leave. But the artist—if he left, he'd be branded as 'the guy who wasn't good enough to do **Marvels** II,' and that wasn't the situation at all. He just needed someone who could write to his strengths the way I came to Alex's and that was best served by getting a new [illegible]."

So what was originally planned as **Marvels II** eventually became **Code of Honor** written by Chuck Dixon and painted by Tristan [illegible] Torres, Brian Bre[illegible] Malcolm Jone[illegible] and Parker, which debuts this month. And as for Busiek's story ideas, well, he hasn't given them up either. Busiek, who went on to do **Untold Tales of Spider-Man** and the just-launched **Ninjak** for Acclaim Comics, created himself a home for superhero ideas he couldn't do elsewhere, in the award-winning **Astro City** series. "I still own my original story for **Marvels II**," he says, "and I'm planning to turn it into an **Astro City** epic someday. It'll be very different because Astro City's history and superhuman community is quite different from Marvel's, but the basic premise of two men dealing with their strange connection to superhuman events—can still be done. And in many ways, I think I can make it better, more powerful, now that I have the ability to make the superhero stuff shape to fit the human-level stuff, instead of finding ways to make the human stuff fit into already-established heroic events."

But if **Marvels II** might find a new home in a new city, what of **Marvels III**? That's right, **Marvels III**.

"At the end of the first series," Busiek said, "Phil had an assistant, Marcia Hardesty. And Marcia mentioned, toward the end, that maybe somebody else should carry on where Phil left off. Once we started talking sequel, it seemed that would make a natural third volume. Marcia would be able to see the marvels through fresh eyes—so she'd collect footage to do the film documentary on the marvels, and the third series would have been about that, as Marcia talked to people whose lives had been touched by marvels. That would've taken the concept another step forward—first, we had the bystander, and then the participants, and the third one would center on regular participants, on supporting characters. We'd have connected with characters like Dorrie Evans, Karen Page, even Rick Jones—people who'd actually shared their lives with the marvels and gotten a glimpse of what things were like from *their* perspective.

But we never got to that...."



Curse of the Spawn is the latest book from McFarlane Studios to appear at the top of everyone's reading lists, and it's not because it's simply another Spawn story. It's something completely different, with a Spawn character unlike any we've seen before, reborn into a bleak future where darkness and evil overshadow almost any hope for human salvation. Sound like fun? Writer Alan McElroy, penciller Dwayne Turner, and inker Danny Miki think so, and all three insist they're having a blast with this new Spawn incarnation, making this one project they're glad that Spawn creator Todd McFarlane has Cursed them with.

SCARE ME

Marauding demons, thirsty for human blood. C
in ruin under smoke-filled, black skies. The hu
populace reduced to handfuls of desperate pe
struggling to exist in the domain of the anti-p
This is the future as envisioned in **Curse of
Spawn**. It would be easy to blame writer
McElroy and artists Dwayne Turner and Danny
for this grim view of our future, but, as they ex
the real culprit is Todd McFarlane himself.

"Todd basically said, 'Scare me.' So I did," la
McElroy as the three attempt to explain how
came up with all of this. "Todd has told me to
whatever limit I want."

"Yeah," penciller Dwayne Turner agrees, "wh
came to the art, Todd said, 'I want to do some
that looks really scary, something that shows
Spawn's not a nice guy.' And then he said that Sp
shouldn't look like the one that he and Greg Ca
do. So it's pretty dark."

And inker Danny Miki, who has been in on the
ject from the beginning, adds, "It's supposed
like a horror book. A lot of people are already s
how dark it is. Horror books are dark, and that
direction we're taking it."

Dark doesn't even begin to describe **Curse**
regular **Spawn** book seems like a trip throug
compared to the tortured, apocalyptic **Curs**
Miki puts it, "**Spawn's** a little more colorful
Curse. Both books are very separate, but both b
are awesome."

Turner explains, "In a way, we've got the p
book looking over our shoulders. The best
would be if we could get **Curse** to the point wh
stands on its own. Sure, we get a great lead-in
'Spawn' as part of the title on the book. Now it
job to make this a book that stands on its ow

There is a pause among the three cre
before Miki smiles and says, "It's not your av
superhero comic book, that's for sure."

CURSE!

by Christopher Woodward

HELL ON EARTH

...through comparisons. As should be clear by this point, ...ware of the Spawn is unlike anything else that's out ...there, including any other McFarlane book. So just what is ...it's own, that's going on in this comic?

...writer Alan McElroy has the answer. "There's a new ...Spawn every four hundred years," he begins. "What Todd ...wanted to explore were the stories of these other Spawns, ...whether they were in the past or the distant future or ...wherever. I wanted to create a character 400 years in the ...future who was dealing with a world where Hell had actu... become full scale battle on the face of the Earth. We ...are literally in the midst of a thousand-year war with ...Hell. And in this world where the human race has become ...little more than refugees fighting against demons and ...the like, there arises a guy by the name of Daniel ...Chino."

...Chino becomes the Spawn of the future, bursting on ...the scene in issue #1 just in time to save his human sister ...from the Desiccater, an obese, fluid-sucking creature that ...seemed to be one of penciller Dwayne Turner's favorite ...creations.

...Turner laughingly describes the Desiccater as "this fat, ...Dwayne thing." He explains, "Alan wrote that it was a ...vampire that he wanted this guy with tubes, and that he ...was a fluid sucker—not just blood, but all bodily fluids. ...And I thought that this guy seemed a little different. I ...mean, we've done the regular vampire, but I thought, 'What ...if I took somebody so greedy that he would just hoard this ...stuff in an abundant amount?' And that was really ...where I feel like that character was something right ...out of my head, where I thought the thing and then it ...was right there on the paper."

...Unfortunately for Turner, the Desiccater is immedi... ...ately decimated by the new Spawn. "He does make an ...appearance in the second issue," says Turner, "but he's ...gone already. [laughs]. But it was a lot of fun."

TRIPLE THREAT

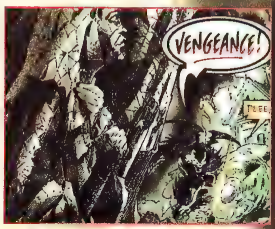
...Chino, in fact, seems to be the key word among these ...talented individuals when it comes to creating ...Curse. Each one hand-picked by Todd himself to work ...on the book, McElroy, Turner, and Miki get along so ...well it seems like they've been working together all ...their lives.

"Dwayne's awesome to work with," says inker Danny Miki right away. "I met Dwayne way back when I was beginning and he was doing **Wolverine**, and even then I thought he'd be cool to ink sometime. And Alan gets us the scripts very quickly, he's very prompt. As detailed as the book is, we're doing pretty damn good."

Turner smiles as he remembers his first impressions of Miki's inking. "I always thought his work was great, he's got a terrific ink-line. I could easily say he's the best artist I've ever worked with. We're constantly on the phone bouncing ideas back and forth."

As for working with writer Alan McElroy, Turner says, "It's a really nice way of working. When I speak to Alan, he'll go over the feel of what we want to do, and then he's pretty open. The way Alan plots things, everything is there, but he gives you space to pace things, to compose and design pages, there's room for you to play around with the story. So everybody's got space to do their thing."

McElroy enjoys the work as well, admitting, "It's great working with these guys on this book. This is the kind of stuff I really enjoy writing, things that are out on the edge and deal with issues



of good and evil, life and death. So much of this is new, yet it all comes together so well."

When it comes to designing the new characters, the artists seem to take their cues from each other. "Todd lets me do my own thing," McElroy notes, "as long as I stay within certain Spawn Universe parameters."

"In the beginning," says Turner, "I started knocking around sketches, and then Danny started doing some sketches, and along with Todd steering us a little and Alan looking at each sketch and making suggestions, it was like gumbo, where you put a bunch of stuff in there and hopefully it all comes out to look like it does now."

Miki adds, "Dwayne takes it and I go from there. At the very beginning, Todd and I were talking about the concept of the book before things were even together. And we used some of my sketches to start. Now Dwayne starts it off."

Turner smiles and cuts in, saying, "If I've got an idea and I call Danny and say, 'How about we try this?'and he'll try that plus there'll be something else there that helps it all to work really well."

PLANS FROM HELL'S FUTURE

With this kind of cooperation among the principles, readers can expect a long, interesting future for **Curse**. But one has to wonder if this version of Spawn is the one we'll see for the duration of the series.

McElroy talks about his understanding of things, saying, "I'm not sure what Todd has planned for it now. When we first talked about it, he said he wanted to do a mini-series, three or four books. But now that it's going to go on for a bit, I don't know if, in book five, they'll switch to someone else's Spawn character or if they'll stick with mine."

Turner, on the other hand, says, "As far as I know, I'm the penciller for the foreseeable future. Todd's enthusiasm is terrific for this title, and for all of his stuff. You talk to him, and what you want to do after talking to him is go back to the table and do some more stuff. And no matter how wild it is, that may be what he's more receptive to. So you go out there and really try something that he hasn't seen before. He gives you a lot of inspiration to work hard and do the best job you can."

Miki agrees with Turner's assessment of Todd's positive attitude, saying, "Todd puts on no pressure, it's just awesome. We're friends, we actually sit down and talk. And with the other studio I've worked for, everything was so strung, you couldn't feel like you're a f Todd, though, feels like a friend. He ca and says, 'Hey what's up?' And that's really happened before."

With such reinforcement from the m the top, is there any chance for additio the tremendously successful McFarlar line from **Curse**?

"Yeah, I think so," responds Danny immediately, "it could be the Darker S

Turner laughs and brings things ba focus a bit. "We haven't talked about he says. "We've been too busy tryi mold the characters into something books. It's first things first. If we're a do it here and make it work and some interested in seeing them as toys, I'd lo see a character like Desiccater or a to the Spawn character that we're doin we have to make them work in the first. Right now we're having a great with them, that's the thing that's motivating about this book. It's been fun than any other book I've worked

SPAWNING ENTHUSIASM

That fun, that true sense of enthusi what many people refer to when t about the creators behind **Spawn**. E the three **Curse** artists agree that wo at McFarlane Studios is a pleasure.

Writer McElroy states, "It's fantastic what's funny is that Todd and I have a ly only met once in person. But we've hours on the telephone. He's a st shooter. And it's such a rarity that you across people like that."

"That's another thing about Todd, inker Miki. "He encourages me to which is very unusual. Prior to th always been nothing but ink, ink, in Todd likes my stuff, so he told me to more. I was really jazzed that he al me to do the standee for you guys, says, referring to the Viking Spawn st bagged in with this issue of **FAN**.

"When you're working with somi like Todd," adds penciller Turner, "you get anyone telling you that you ha tone it down. Todd's not afraid to g what he does and just let the ideas He's never pulled the reigns on u strange, you know, speaking to Tod everyone at McFarlane, they're all j positive about it. Once you do one they're just so positive about it all, it you just want to go further and do m

That attitude may explain why McF has been so fortunate with everyth does. And it may also explain why ne jects like **Curse** are instantly successf extremely well done. As Dwayne explains, "That's always Todd's thi with **Spawn**, you always see someth there that you don't see in other c And I'm glad to be a part of that."

BUSTED KNUCKLES

by Beau Smith

LIKE FATHER, LIKE SON

4-5-6, 1996 is a weekend that will forever be a
ent for this knuckle draggin' hombre. It was the
al was scheduled to attend The Monster Con in
Rio, put on by my pals at The British Papermill, a
book store. Since it was only a two and a half
north and was to be a convention of suited size
y experience, I decided to take my 11-year-old
me. He enjoys and reads comics on a weekly
it in a healthy, well rounded kinda way. He
has girlfriends, goofs off with his buddies, and is
ntful kid—most of the time. Nowhere near the
vil that I was—and that's good.
nt I'd give him the chance to go to the show
booth of the evil empire of Todd McFarlane.
The road trip up was the same smooth shot that it
in' from the metropolis of Ceredo, WV to
fast frame of cows grazin' the dairylands of
d on the Smith family tradition that my dad start-
s a kid of honkin' at the cows when ya drove
hen we were kids, it was a big deal to see their
ark up at the sound of the horn. Put the fear of
nly in 'em'. We let 'em know that the biggest
milk-drinkin' family in the United States was in
Giddyup lil' doggies! Needless to say, modern
s grown immune to the terrorizing sound of the
horn. They ate their grass and couldn't care less. I
to pack heat next trip. I must have respect.
in to the Brice Outlet Mall where the con was
ol hooked up with Bill and Richard, our hosts
to our motel and got checked in. The room was
ERY BASIC—motel room. I spent the next half
tales of some of the big-shot, fancy places that I
through the years. The boy was impressed...or
assed after he discovered stains from unknown
bed spread. Anyway, we're Smiths, so we
and forgot about doin' like Thurston Howell III
nt of Sportscenter and sleep, we hit the show.
set-up, we were ready for the masses to pass
listen to our words from The Evil Empire. As
asked many a question about the leader of The
old McFarlane. Of course, I lied like the dog I
em of his sweet and unpretentious nature. I
perhuman ability to churn out wonderful art-
break-neck speed, I rambled on at his great love
od Rob Liefeld. I spoke in great waves of awe
ow he treats me with fantastic human compas-
e for wardly advice everyday.
lied like a dog.
and I felt the urge of nature yank at my
The moment of truth had arrived—I had to
the table on his own. I gave him the quick
on the ones that try and swipe stuff from the
nam the ones that get on your nerves. The
o tell anyone that asked for me that I was off
y real important for the government. He nod-
and said "No sweat," and I was on my way.

After passin' papers to the Pentagon, I started my way back. I slowed down as the booth came into view. There I saw Nick working the table like a smaller, thinner, better mannered version of me. I listened as he did a dog and pony show about the Spring line of McFarlane Toys. Pride filled my manly chest as I heard him explain what was coming up in the next issue of Spawn and how Todd, Greg Capullo, Dwayne Turner, and Danny Miki were the Four Horsemen of Art in comics. He also added, much to my dismay, that "The Old Man" would be back in a minute and said something to the effect that I couldn't hold my water like I used to.

Tricks wonders for me to see Nick able to jump right in and handle the public like an old pro. He was nice to 'em and made sure that no one walked by without havin' a McFarlane Toys catalogue jammed into their hands.

Then my proudest moment came. I saw on his face that some classic smile that I had mastered so well many years ago. I saw him laugh, interject the words that were spoken to him by those seeking to submit story ideas and artwork. Ahhhh, the torch was being passed...along with the buck.

We worked long hours that day and the fewer sissy words I would've done at his age—complained. We took turns eatin' lunch, and I never had to worry about the booth. Nick took good messages and made sure everybody was taken care of. He made a new friend and art-hero that day—Darryl Banks, of **Green Lantern** fame. The kid's got taste.

After a fine dinner and some college football on the TV, we both were sawin' major logs. Then we got up and did the Sunday show. The folks we met at the show were a good bunch. Nick made him some future contacts for when he takes my place in this industry. Around late afternoon, we thanked our hosts and got in the truck for the trek back home. The weather was BEAUTIful and the ride a pleasure. About halfway home, Nick hauled out a tape from his backpack and put it in the player—Dean Martin's Greatest Hits. Nick took off his glasses, reclined his seat back, and before he closed his eyes, he looked over at me and said, "Dean Martin reminds me of Dad." Then he closed his eyes and relaxed.

I may not have done very many good things in my life. But one thing that I did do right was havin' Nick as a son. He has just enough of the few good qualities that I have, and he makes the best of them. Being a kid of the 60's, when the dad went out to work and the mother stayed home and took care of the house and the kids, I had a great childhood and enjoyed it a lot. I can remember the few times that my dad and I hung out and did things. The best one for me was when I was 18 and he took me on his routes (He owned a pinball, juke box, pool table, and video game company) to all the best joints that had machines in them. Without going into long details, it was a blast. I met more characters and saw more things that ya shouldn't see in one day with him than most folks do in a lifetime of the military or prison. Many seeds of life were planted and cultivated in those days. Wonder no longer where the ideas from my stories come from.

For Nick and I, it's just the start of new trips and adventures in father and son stuff. And for all of you out there in the comics industry, I got a little advice.

Ya better start suckin' up to the kid now, cause when he takes my place at the Evil Empire one day, well...let's just put it this way, he may not be as sweet and nice as me. So when ya see me on a con with a smart lookin' kid with glasses and more hair than my head has seen in a long time, be nice. His name might be at the bottom of your paycheck one day.

A special message to my dad, the late Roger G. Smith: "Thanks for the inspiration, dad. I'm doin' the best that I can. Your son, Beau."

KUBERT

THE FAX SARAJEVO

...agencies, then possibly ... family co... of Sarajevo. This situation continued for almost t... and the only way we could communicate with him was via fax. He ...ens a fax to me, or to one of his other friends, a... any one of us who received a fax from him would immediately contact all the others to make sure everybody knew what was hap... ing.

How often were the faxes coming in?

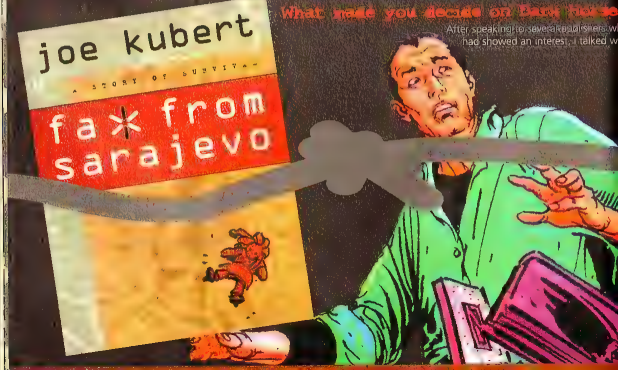
I received a fax virtually every day. Very often more than once a day. So I knew pretty much what was going on in Sarajevo. With ... family and the awful situation that existed there. It was incredible and frustrating. It was the sort of story you would read about in ... most imaginative fiction. It was beyond fiction. It was beyond anything that a writer could dream up. When this and his family did... ly get out in '94, I felt that this was a story that had to be told.

I wanted to tell it in the way that I would feel most comfortable in telling it, through a combination of pictures and words. So th... what I did. I didn't really consider the commercial feasibility or what the public acceptance might be. I just felt that this was somet... had to do. It took me about two years to complete. I didn't start it until I knew what the end of the story was. That of course wa... when Emin and his family finally got out. Emin, in fact, is my agent for this book.

I was pleasantly surprised by the reception the book got from a number of publishers, because of the format of the book. It isn't ... kind of product that the comic book stores normally handle. I felt that this book would be of more interest to the wider general re... ing public than to the comic book market, which is essentially a younger and more narrow market. I was surprised at the reaction ... several comic book publishers who felt that this might be a means of creating a wider market for their material, plus the fact that ... was an important story and they wanted to do it. Dark Horse Comics is the publisher, and they are doing a great job with it. All th... editorial and creative personnel feel, as I had hoped they would, that it's an important piece of work. They're putting all their effo... this project. I'm elated by what's going on right ...

What made you decide on Dark Horse

After speaking to several publishers w... had shown an interest, I talked w...



JOE GIVES US ABOUT

by
Kane Gilmour

Joe Kubert has been an integral part of the comic book industry practically since its inception. In his near sixty years career he has worked for all the major companies, and with most of their characters has been a writer, an artist, and sometimes both. Rock, Tarzan, Hawkman, Enemy Ace. When one thinks of these great characters, one thinks of Joe Kubert's renderings of them. Just when we thought the man had done it all he [illegible] us something new. FAN caught up with him at the Joe Kubert School for Cartoon and Graphic Art, Inc., in New Jersey, to talk to him about his important and brilliant project, **Fax from Sarajevo**.

FAN: How did Fax from Sarajevo come about?

Joe Kubert: I have a very dear friend, Ervin Rustemagic, who happens to be a native of Sarajevo. He was born there, lived there, and had his business there. We knew Ervin for about twenty years, but, within the last couple of years, he was my agent for my material to the European market. He visited him in Sarajevo prior to the war in 1991. He had a lovely home, a nice family, a good business. From 1992 to 1994, when the war took place in Yugoslavia, after the Communists were ousted, he and his family (a wife and two children) became stuck in Sarajevo.

It was really ironic. He was born, grew up, and got married in Sarajevo. His father, his family, the kids, it was their home, their country, suddenly, everything was going up in tubes. A war was raging, a war against civilians. During that time, the only way to communicate to the outside world was via fax by satellite rather than depending on the phone lines. I and his other friends, people in other parts of Europe, the United States, all over, were making attempts to get him out. For a while though, he didn't want to leave. At first it looked like the conflict was easing, and they wanted to stay. But as the war escalated and he realized that his wife and kids at any moment could be maimed or killed, he became desperate to get out.

The only way he could do this was through his friends on the outside. His hopes were that some pressures could be put on

Mike Richardson at Dark Horse. Both Ervin and I felt that Mike's reactions and thoughts coincided with ours. He agreed with us that **Fax from Sarajevo** should be distributed and sold nationally in all bookstores as a hardcover book, to a general readership audience. And that's where it's going.

What were you feeling as you were waiting to receive Ervin's faxes?

Well, life went on, despite the awful things that were happening in Sarajevo. I wasn't just sitting at the fax machine waiting for messages to come in. They did come in. They came in at night, during the day and at all kinds of hours. But I was involved with my own life. Still I and other friends of Ervin were trying for him in all directions. We were contacting relief agencies and any politicians we knew that might help. I spoke to religious organizations. I spoke to people in charge of agencies in Switzerland, France and Italy to see if they could do something for him.

It was on our minds and in our thoughts constantly. You think about your friends being stuck in a place where if the kids decided that they wanted to go out and play, they might be shot. They could be killed just because they were outside, in the open. A bomb or grenade or a missile could come through a window and totally destroy the apartment that they were in without warning. This went on every day in Sarajevo, in Bosnia. Then, we began to hear horrible stories of the rape camps that were started up. The Serbs were accused of mutilating and killing people, putting prices on the heads of kids, children that were shot merely to [illegible] their parents [illegible] open so that [illegible] could get at th[illegible]. Sha[illegible] and snipers were [illegible] bonus for killing these people. It was the worst things that had taken place during World War II being repeated all over again in Bosnia.

How accurate were the news reports we were hearing in relation to Ervin's faxes?

The things that I read in the newspapers about the war in Sarajevo seemed to be distortions of what actually was going on. What Ervin's faxes were telling us. Invariably I would be reading articles in the papers about the Serbians and Muslims having had these feelings of hate for hundreds of years. Yet, when I visited Yugoslavia before the war I didn't find it so. I don't pretend to be an expert, but I visited a lot of different places in Yugoslavia, and talked to Ervin and his friends at great length. We drove all the way through Yugoslavia, all the way down to the Dubrovnik. I met many different kinds of people, and if ever there was a place consisting of various and different people, different races, and different backgrounds who lived beautifully together, it was there in Yugoslavia.

At one point I asked Ervin what his ethnicity was. He didn't know! He didn't care. He was living alongside people who were his friends. He didn't know their backgrounds either. Then, suddenly, they were the enemy. It seemed to me that once again politicians greedy for power (regardless of which branch of politics they belonged to), in their attempt to gain more and more control, were saying, "Now is the time to get revenge against all these people that have been abusing you for the last five or six hundred years. Let's kill 'em all. Let's get rid of them by means of ethnic cleansing."

So it ended with Ervin and his family getting out?

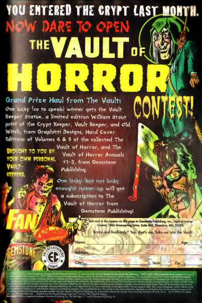
Yes. And that [illegible] unbelievable. [illegible] that the first 14[illegible]. It tells the story [illegible] came to be back [illegible] when war broke out, [illegible] happened when he was there [illegible] eventually how his wife [illegible] kids got out. I supplemented [illegible] graphics with an epilogue of [illegible] seventy pages to tie up [illegible] [illegible] themselves better to [illegible] to illustration. Dark Horse [illegible] been great to work with. I've [illegible] involved every step of the [illegible] designers are terrific. [illegible] completely dedicated and a pleasure to work with. I couldn't ask for more.

What's the situation [illegible] in Sarajevo now?

The [illegible] [illegible] because of the [illegible] the U.N. [illegible] without the [illegible] forces. There's no question in Ervin's mind that it's the large contingent of U.S. soldiers that's keeping everything down. The big question is what happens when they leave.

Has he been back to Sarajevo?

As far as I know he hasn't been back. He's living in Slovenia, which is about a hundred and fifty miles from Sarajevo. My wife and I visited him in his home in Slovenia about a year ago. His wife Edna's father very often comes out of Sarajevo, where he still lives, to visit them. Then he goes back again. I asked Ervin, "How can these people just stay in all of Sarajevo, knowing that their lives are on the line?" Edna, Maja and Bojan (the daughter is about 13 or 14, and son is 11 now), miss their friends terribly. Edna still sheds tears because she misses her family and friends, despite the fact that the home they lived in and where Ervin had his office has been wiped out completely. It no longer exists. These are



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On the tenth anniversary of The Dark Knight Returns, Frank Miller has no regrets. He still likes the story, and he still remembers fondly the spirit in which it was done. His focus, in fact, is not on his landmark work there or on Daredevil, or Ronin, or anything he's already done. He's enjoying kicking out the boundaries of the industry yet again with Sin City, his amazing crime noir comic that seems to be heralding still another wave of change in the industry. And, as always, his assessment of the current state of the industry is both brash and truthful. Here, Frank Miller sits down and tells it like it is—all of it.

FRANK MILLER: UNCENSORED

"THE FAN INTERVIEW"

BY CHRISTOPHER WOODWARD

FM

FAN

[illegible]

The idea of doing so many superhero comics seems to be keeping the industry from moving forward.
How many industries can survive doing material that's 60 [illegible] you're looking at. I mean, old superheroes are grand, but [illegible]

There is no other industry where you have a character that just [illegible]
Imagine if our pop music was still Lawrence Welk. Or the Beatles. As many times as they want to do one of their insipid revivals, they're still all gone.

[illegible]
Yes.

And you can say the same thing about superhero comics as well.
In a lot of ways. There are certain peaks in superhero history. Obviously, the forties was one. And another one was the sixties.

And what you did in the eighties.
Well, thanks, because that was the first time it wasn't Kirby. That was a good time. That was a really good time to be doing them. Back when I was doing *Daredevil* and Byrne and [illegible] corpse around the city one too many times. There's still really good work going on, it's just, golly, isn't there room for something else?

And that's where *Sin City* comes in.
I think so.

CRIME IN THE CITY

What drew you to *Sin City* and away from superheroes?
Sin City is more what I always wanted to do. When I first came to comics, I hadn't read comics for a few years. But [illegible] reason, if you look at what came out in the early [illegible] And I came in, naive and cocky, thinking [illegible] publish a crime comic. I didn't realize that there was nothing left but superheroes. Now that things have loosened up again, the audience is more open and there are more publishers around, I can do a book like *Sin City*.

Where do you find your inspiration for *Sin City*?
Oh, it's everywhere. I grew up reading everything from Dashiell Hammett to Raymond Chandler to Mickey Spillane, and it's all in there. I keep track of what's going on, but mostly I find, particularly in film, the genre's pretty much dead, as much as they try to pretend it's alive. And none of them seem [illegible] moral choices. That could happen to any of us.

What makes *Sin City* work so well?
[illegible]

You make an interesting point about people who have nothing to lose...
Oh yeah, that's the heart of it.

That's demonstrated perfectly in the sense that you killed off [illegible]
I wanted to open it up setting my own ground rules. I wanted people to know that *Sin City* was not "Marv Comics." And, in fact, it wasn't originally the first story I was going to do, but I chose it specifically because I felt that it would let everybody know what they were in for.

It's a thoroughly unique book right now.
[illegible] buy it." These were things that were really near and dear to people's hearts.

[illegible] whose titles are coming from. They're not companies that sit there and say, "What is our marketing plan going to be for this character? How can we make people interested in this character again [illegible]
[illegible] you have the book before you have the [illegible]. An old-fashioned notion I still think works [illegible]

THE PROMISED LAND

Speaking of marketing plays, Elektra's back.
No she isn't.

You're in denial.
No. She's dead.

[illegible]
No. It's just some other chick dressed up like Elektra. Elvis is dead too, and we've got tons of impersonators.

[illegible]
It's the right combination of talents and energy combined with someone who's acutely aware of his audience and how to connect with them. To me, it makes perfect sense that someone [illegible] to come up with a comic for that particular age-group. With all of his angst and torment and chains and the Harley Davidson [illegible] trends. It has gotten less interesting since Todd's done less [illegible]

Do you see *Spawn* as a good thing, in that it could be the comic that bridges the gap between the ten year-old and [illegible]
I imagine it could. My own feeling is that the juice starts to [illegible] toy line and a series of TV movies or whether he's serious about being a comic book artist.

That's an important delineation to make because there you [illegible] how many projects they can take on, or is it, "I really want to do comics, I really want to do a good book that matters to me."

do the best that I can doing what I love. And what
having ink under my fingernails.

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**Promised Land for comics? Is it being taken seri-
entertainment medium?**

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here who actually read, widening our audience.
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ma start to bleed you're so sick of saying it. And
at some magazines are encouraging the silly
comics, or even worse, hot artists, considering
never know their own books, they're not
any favors.

LOOK BACK IN ANGER?

you read now?

obvious examples like Jeff Smith's Bone. I'm

ing forced to reading that. I hate it when I try

many comics, and I don't live near a comic shop. But I try to

hard bunch of stuff that I read. There might be something out
there that's absolutely wonderful. But as much as I'm glad that
that I wish we could never.

Really?
Well, you know.

**Dark
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ourselves
Oh, I worked for a carpenting
nonsense. I was lucky enough to get it, though, and believe me,

make a decent living doing comics, and that changed in the

of other art forms as being superior. This is the art form I love,
and I don't think there's a story form out there that's superior.
And, in many ways, our field is diminished by people who
come in and think they have something to be ashamed of. They
have nothing to be ashamed of.

I'm glad you said that. You never hear anybody say that.
Everybody's got their deals now.

Let them see where those deals take them. A few years in

a wonderful oasis.

As a vocal member of the comic book community, I'm not sure anyone has done as much as you have for the Comic Book Legal Defense Fund. What do you want to get across to people?

Send a check now! It's a valuable organization and it's a rare moment of courage wherein Denis Kitchen decided to make it happen. Because the comic book industry's response to censors, with the exception of Bill Gaines' fight with the U.S. Senate, which he won, the comic industry's response to censors has always been to put up the white flag. Kitchen, for the first time, took a stand and said, "Let's fight them." And the Legal Defense Fund has been fighting and often winning.

INVENT THE FUTURE

I was going to ask you if you see a new trend coming in superhero books, but if you don't read them, my question would be moot.

No, I can guess at one. Because I can, and the audience, and also because things can only last for so long. Head wraps and chains and gritted teeth, it's wearing really thin. There will be at least a few attempts and maybe even a successful movement towards the simpler, more upbeat stuff. In a way, that was what I was after with **The Big Guy**. Trying to bring back some of that Stan Lee "It's fun, isn't it fun to have these powers!" Rather than "Have the power of a god, but my girlfriend doesn't like me, so I'll sulk."

Are you seriously considering doing a follow-up to Dark Knight?

There's nothing in the works like that. It would be a suicide mission. It could be ten times better than **Dark Knight** and everybody would still think it sucked. But I can't close out the notion because every once in a while I get an idea that I've got to do. But right now, it's not in the works.

Do you still want to do a Superman book?

Yes. One of these days. About once a year, Mike Carlin and I do this little dance where we talk it over one more time, and one of these years it's going to happen. It will be something we haven't seen in an awfully long time.

What do you have in store for Sin City next year?

Oh boy...lots of stuff. This will be a year of enormous output around the same time that the movie comes out, called **Lost, Lonely, and Lethal**, which has three books in it. There's going to be at least one, maybe two more one-shots. One's called **Sex and Violence**. Subtle, I know. And the other's called **Broads, Booze, and Bullets**. Then this is leading us to the next series, **The Hard Goodbye**, which will be a sequel to **That Yellow Bastard**. It takes place two years after that series. I would say the odds are real good that **Hard Goodbye** will be coming out next summer. I'm keeping busy; this is too much fun not to.

There are popular books like Sin City or Bone or Strangers in Paradise that are not superhero books. Do you believe this is the direction that comics are going to go in, or even that it's the direction they should go in?

That it's one of the directions that's likely to gain steam. John Byrne loves to crab that—well, he loves to crab in general—but he loves to crab that comic book people have no sense of history, and he's flat out right about that. It's not so many years ago that there were only a handful of badly selling superhero comics, and that the best-selling comics were horror and crime, and they might well be still just as popular if that hadn't been censored. And it's a wonderfully versatile art form. Getting back to something I said earlier, no art form can survive if they simply mine old material forever. Nostalgia ultimately doesn't get anybody too charged up. It can give you a nice, warm fuzzy feeling, but it does not thrill you at all. And of course something new is going to come. I don't think it's going to be one simple movement because we don't have Jack Kirby now. But if we're lucky, we'll see less imitation and more of a full range of voices in the field. That's the real future. ■

"As much as I'm glad that Dark Knight and Watchmen happened, a corner got turned that I wish we could reverse."
-Frank Miller

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•A TALK

IT WAS THE DAY AFTER THAT LITTLE &%$#ER INTERFERED WITH A ROUTINE FLY BALL IN NEW YORK AS BALTIMORE MADE A PLAY FOR THE DIVISION. YOU KNOW THE ONE... ANYWAY I HAD TO CALL NEW YORK AND I WAS NOT HAPPY ABOUT IT. BUT AS SOON AS I TALKED TO ADAM POLLINA AND TOLD HIM ABOUT MY DILEMMA, HE IMMEDIATELY APOLOGIZED FOR THE KID'S BEHAVIOR. IT DIDN'T CHANGE THE OUTCOME OF THE SERIES OR EVEN THE FACTS OF THE GAME, BUT IT PROVED THAT AT LEAST ONE GUY IN NEW YORK IS WORTH TALKING TO.

HUMBLE BEGINNINGS

Before making the jump to **X-Force** and fame and fortune, Adam paid his dues and made his way up through the ranks. "I was doing bits and pieces for **Charlemagne** [for the ill-fated Defiant] and prior to that was **Chromium Man** with [never-had-a-chance] Triumphant. It was the work on **Chromium Man** which seemed to

WITH ADAM POLLINA•

BY JOSEPH P. RYBANDT

have been the magic. I did four issues of **Chromium Man**, four issues of **Loose Cannon** [for DC], and five issues of **Charlemagne** before I was picked up on **X-Force**." The bridge between working for third tier companies and the Big Two was bridged by your friend and mine...Jeph **[Batman: The Long Halloween]** Loeb. And while Adam refused to comment on Loeb discovering him in an Iranian bathhouse, he did tell the tale of **Loose Cannon**, "Somehow Jeph, who I'd never met before, never even heard of before, got a copy of **Chromium Man**. He was all the way on the West Coast, I was on the East Coast, and he was trying his darndest to get a hold of me. No one at Triumphant was willing to give him my number because they were afraid he would take me away, which is what he wanted to do...and did." That Loeb's got quite an eye, and he's one smoooooth talker, "He said 'you're like a diamond in the rough Mr. Pallina, why don't you do some sketches for me of this character that I co-created called Loose Cannon.' Now Loose Cannon was like a big blue Hulk and I've always been a fan of the Hulk. So it was a marriage made in heaven and we've been partners ever since."

"THANK YOU MR. LOEB"

With writer Jeph Loeb on his side, Adam was looking at his first big break into Marvel. "Jeph was asked to do a couple fill-ins of **Cable** and I did some sketches for **Cable** to move over there. Lisa Patrick, the editor of that time, said 'Adam's a bit too new for a big, high profile book, let's think about it.'" The first door had been shut on Adam, but a series of events put him in the driver's chair, "Fabian [Nicieza] left **X-Force** [which Loeb took over]. He [Loeb] had told me how excited he was to be on **X-Force**. He told me that being on the X-books would only make it easier for me. So I get a phone call on a Friday at the crack of dawn, 'Adam, Adam, Adam, wake up, wake up. I just found out that Tony Daniel left **X-Force** in the middle of everything. He left Marvel high and dry in the middle of the **Age of Apocalypse** mini-series.'" It took a little more explaining for Adam to realize what this meant for him, "'He left **X-Force**, I'm writing **X-Force**,'" Loeb continued, "'This is your opportunity.' I ran down that day to Bob Harras with sketches and character designs of all the existing **X-Force** characters, as well as my portfolio. Bob was a bit pissed-off that Jeph went over his head, but was impressed enough to say, 'Why don't you do some more character sketches and designs.' Over the weekend I did like 16 illustrations and at the crack of dawn Monday morning I showed him all the stuff. He said, 'I'll give you three issues.'" Even with Loeb leaving the X-group, the friendship and working relationship remain, "I owe most of my career to Jeph because he discovered me and put his butt on the line. I think I proven myself enough to keep the momentum going, but I don't think I would have gotten my foot in the door as early as I did without Jeph being there."

To say that all this was a dream come true for Adam would be an understatement. Adam has been following this team in particular for a long time, "As far as working in the comic book industry, most kids, and me in particular, have read the books at one time or another. To actually be drawing the likes of Professor X and Wolverine and Cable and all these characters is exceptional. **New Mutants** was one of the first books that I had both the graphic novel and issue one. I was able to see them from their inception all the way up to **X-Force**. I knew them more than any other group; me being able to take **X-Force** over and put my flavor on top of it was truly a great honor. I'm very appreciative of the characters, as well as the other creators I get to work with to help make the project real."

THE LOOK OF THE BOOK

Since Rob Liefeld first took over the failing **New Mutants** and injected it with "artistic" life the younger corner of the X has always drawn the younger artist; the one like Liefeld, with vision. When **New Mutants** became **X-Force**, Liefeld kept with his vision and with his departure, the book was wanting artists. With Tony Daniel leaving and opening the door, Adam, the chosen came to set the book on a new artistic course. "**X-Force** has always been the younger brother of the X-Men but that does not mean that the voice can't be unique. We're trying to create stories that are unique to X-Force that help give them their own persona. I'm totally psyched to really push the

British Melodrama or Days of Our Excalibur Lives:

A conversation with Ben Raab and a bizarre fax experience with Salvador Larocca

By Jeff Dillon

Shrouded in Arthurian legend, symbolized by a mythical sword, they fight to carry on the dream of one man. They are ...Excalibur.

Whoa. Enough with the melodrama.

You may think they're just the British answer to the X-Men. They're not. They're the rest of the world's answer the X-Men. Even though half the members owe their lives to Charles Xavier or even the X-Men themselves— or both (hey, it's a small X-World out there)—these guys aren't the X-Men. From the zany antics of Alan Davis to the dark comedy of Warren Ellis, **Excalibur** has always had its own distinct personality. But yet another persona will emerge thanks to new writer Ben Raab and penciller Salvador Larocca.

AS THE CAPTAIN TURNS

FAN: What do you have planned for Excalibur?

Ben Raab: Basically trying to get back to a little bit more of a globally oriented **Excalibur**. In the wake of Xavier being Onslaught, incarcerated, and just kind of not there to carry out his dream, Nightcrawler, who feels like he owes a personal debt to the Professor—he pretty much owes him his life from **Giant Size #1**—will take it upon his own shoulders to continue what Charles was doing. This includes having Muir Island not only be a research facility, but a place where the base of operations can extend a helping hand to any new or young mutants at that same point in life that he once was at. With Colossus and Kitty and Rahne in particular, they know what it's like, as they went through that, so they want to extend that to any other young mutant as well. I'm not planning on introducing a new mutant every month, but possibly down the line we may meet a couple of new faces. At the beginning, it's going to be difficult because there's going to be a lot of obstacles that come their way to prevent them from getting that kind of work done. The first story arc that we're going to be doing will focus on Captain Britain. There's going to be a major turning point for his career as a superhero and as a member of Excalibur. It does tie in with what's been going on with Psylocke in an indirect way, but ultimately there'll be more repercussions in a limited series that we're probably going to do starting in May.

Just on the Captain?

No, not on Captain Britain. Actually it's something that Scott Lobdell wanted to do for awhile; I think it's centered on Psylocke and Archangel and very much based on the Crimson Dawn and all that stuff. But after what happens in this three-issue arc for **Excalibur**, you're going to see that there's a much bigger connection with regards to the Crimson Dawn between Psylocke and her brother. Some new characters that we get to meet in Excalibur 107 through 110 are the Dragons of the Crimson Dawn. They're not literal dragons, but I think they're pretty cool. Salvador Larocca did an amazing job of designing them, he gave them a really great style.

What about the characters in Excalibur?

Because of what happens to Brian, Meggan will clearly be affected. We open up with them kind of poised to maybe take a certain step in a certain direction in their relationship. I don't want to say it's going to be undercut, but suffice it to say that it's going to take a very difficult twist. We're not going to be playing up Kitty and Pete Wisdom so much. I loved what Warren did with it, I think he really established a great relationship with the two of them, and they got a lot of good screen time, but now I want to shift the focus to some of the other characters. They will have a definite subplot, and some of the stuff that Warren hinted at in the **Pride and Wisdom** limited series—I hope I can do it justice by adding another layer to it at a later time. I've got some big shoes to fill, and it's a very daunting task right now for someone as new as me.

I talked to Warren about this a year ago. Did Kitty and Pete get together or not?

I wouldn't go on record as saying that. What they do with their private lives is none of my business.

What about Moira MacTaggart?

Moira is still struggling with being the one human being in the world that has the Legacy Virus, and she's pretty much going to be devoted to her work. I don't think I'm going to play her up as much simply because—let me make this analogy: I know I can never hope to reach it on an artistic level, but if you remember **Uncanny X-Men** #111 through about #128, all the X-Men were in this carnival of freaks. And it turned out they were kidnapped by Mesmero, but it was really Magneto behind all that stuff. Antarctica, the Savage Land, Japan, Canada, that crazy romp that's sort of like the template for what I've always found to be the most fun in comics. I'm hoping to get that feeling. Like I said, I'll probably never in this lifetime ever achieve what Chris Claremont did, but that's the goal, I'm shooting high. So they're going to have adventures in Asia, in Africa, Australia, they're just going to be on the British Isles. At one point Nightcrawler is going to go back to Germany. That's going to be after a storyline involving Amanda and Margali and probably Belasco and stuff like that

That goes back awhile.

That goes back awhile, and as we said on the most recent issue, Belasco's got his soul sword back and he's got Margali prisoner, and clearly that won't do. Wolfsbane, again she can understand where Kurt's coming from the most with regards to wanting to help young mutants because she pretty much experienced the same thing that he did. She'll be a big component of the plan to extend a helping hand. I want to play up a little bit the relationship that she has with Kitty from having been in New Mutants together briefly, and Psylocke will play an important role in where her character goes and the kind of relationship she has

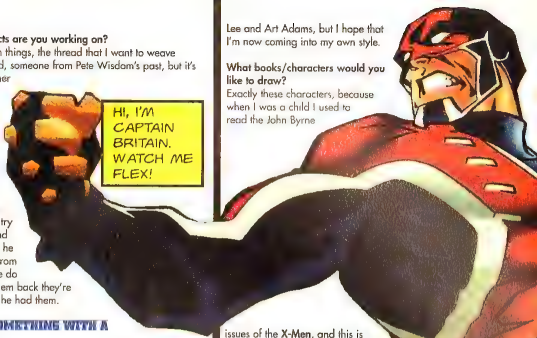
Any special guest stars, any crossovers?

No plans for any guest stars right now, although Spiral will be appearing in this first arc. Whenever Spiral is around, you know that she's got some twisted agenda. Mojo won't be in that, but will have it's own "mojo," so to speak. A couple of more Marvel Universe villains will show up too. I don't want to give those away just yet, but when Nightcrawler goes back to Germany he goes to visit his own family in the circus, somebody from good old Marvel history will show up and cause some problems.

Will this establish Excalibur in as a prominent force in the X-Universe and in the Marvel Universe?

I hope so. That's my goal. Warren's run had a very European/British flavor, and I can't do that because I'm not British, I'm from New York. The best I can do is have them all over the place and have them in many different environments and locales and have them interact with the strangest possible Marvel Universe characters, logical ones obviously, but I do want them to be major players in the Marvel Universe, I don't want them to be fringe. Fringe is great for a little while. They should be on the fringe because they're mutants, and mutants are not part of mainstream society, they're isolated, they're segregated, it's just not *Leave it to Beaver*.

What other projects are you working on?
A lot of subplatish things, the thread that I want to weave through. Like I said, someone from Pete Wisdom's past, but it's not like "Oh another Black Knight thing." Warren used a lot with Black Air, and there was a big focus for the past year or so, and I don't want to focus that just yet. I want to give that some room to breathe. I want to try to better understand what he did, what he was trying to get from it, so that when we do eventually bring them back they're just as bad ass as he had them.



AND NOW SOMETHING WITH A LATIN BEAT

He's probably the best kept secret in comics today, but Salvador Larocca (Salva to his friends) is on the verge of stardom. He's penciling an X-book. **Excalibur** fans get ready to RUUUUUMM-MMMBBBBBAAAAA!!!??!!! and cha cha and mambo, and tongo, and...

FAN: What plans do you have for Excalibur?
Sal Larocca: Actually I still don't have any plans for **Excalibur** yet. It's only my first issue and I'm working hard on it! In the first issue we introduce Spiral and three new villains (Dragons), and it promises to be an interesting adventure, with the Crimson Dawn in future issues.

Do you plan to redesign any of the characters? If so, Who? Why?
At this point, the only new designs are the Dragons, because I don't like that every time a new artist comes on a title they automatically change all the costumes. I think that kind of change should be progressive, taking place over a few months, but when you get six new issues and everyone is wearing a new outfit, ask the editor. He's the boss.

Ghost Rider is a dark, mystic, horror comic and Excalibur is a full-blown superhero book. How was the transition from Ghost Rider to Excalibur?
While I was drawing **Ghost Rider**, I was also working on other projects and there wasn't a problem changing to **Excalibur**. When I wake up every morning and I start the new page, it's a void I must fill with my best possible work. It's also important for me to be working on characters that I have loved for years. It's also important that I find the correct look for **Excalibur**, in that it differs from **Ghost Rider**.

Will Excalibur ever dance topless during Carnival? Send pictures.
I would like to, but I don't think that the boss will let me do it, especially with all the girls. Ha Ha!

Who are your major influences?
When I started, they were Jim Lee and Art Adams, but I hope that I'm now coming into my own style.

What books/characters would you like to draw?
Exactly these characters, because when I was a child I used to read the John Byrne issues of the **X-Men**, and this is almost the same team

Do you get to participate in any of the plotting?
Right now I am only working on the look of the book. Sometimes I make suggestions, but I leave the writing to Ben (Hi Ben!)

Is Ben Raab a nice guy?
Yes! The first time I meet him he was very kind to me, and he looks very nice, but most importantly, he is a very good writer (My wife tells me that he looks like Brad Pitt, that's okay because I prefer Jennifer Connelly or Demi Moore, so I don't mind, no problem).

What comics do you like?
Uncanny X-Men, **X-Men**, **Wolverine**, **Ghost Rider**, and now **Excalibur**. And I also read the books by my favorite artist.

You're working on an X-book now—are you ready for all the attention?
A while ago, when I first started on the book, I was very nervous. Now I only try to do a good job. If the readers think that it's a good job, then my editor will be happy, and so will I.

BENN RAY'S

HOLLYWOOD BABBLE-ON

SURE-HIT TROOPERS

Ok, the hands down blockbuster of the summer of '96 was obviously *Independence Day*. That's common knowledge. However, what's gonna be next summer's big sci-fi blockbuster? How about *Starship Troopers* from TriStar, with co-financing and co-production from Disney? Based on the book by acclaimed sci-fi writer Robert Heinlein, the script, about a group of humans who must race to the outer reaches of space to engage a race of alien bugs who are gunning for us, is written by Ed (*RoboCop*) Neumeier. The film will be directed by Paul Verhoeven who brought us such classics as *Basic Instinct*, *Showgirls*, oh yeah, and *RoboCop* and *Total Recall*. And the special effects, which we know is the key to any successful sci-fi epic, will be by Phil (*Jurassic Park*) Tippett and Sony Pictures Imageworks.

The cast includes Casper (*James Dean, Race with Destiny*) Van Dien, Jake (*The Frighteners*) Busey—son of actor Gary Busey, Dina (*Dragonheart*) Meyer, Denise (*Melrose Place*) Richards, Neil Patrick (*Clara's Heart*) Harris, Patrick (*Melrose Place*) Muldoon, Clancy (*The Shawshank Redemption*) Brown and Michael (*Total Recall*) Ironside.

With a cast of virtually all unknown and up-and-coming talent (basically inexpensive), you know where the budget is going—that's right, into BIG EXPLOSIONS!

THE FRESH PRINCE IN BLACK

Barry (*Get Shorty*, *The Addams Family*, *Addams Family Values*) Sonnenfeld is currently directing *Men in Black*, from Ed Solomon's screenplay based on the Lowel Cunningham comic book series. Tommy Lee Jones stars as agent Kay and Will Smith stars as agent Jay, members of a top secret organization set up to monitor all the alien activity on Earth, and we ain't talking immigrants. Finding themselves in the middle of an alien terrorist's (Vincent D'Onofrio) plot to assassinate two intergalactic ambassadors in order to jump-start a worlds' war, the MiB must track down the bad guy and save the Earth. All in a day's work, right? Linda (*The Last Seduction*) Fiorentino also stars as the glib Dr. Weaver, a medical examiner who thought she had seen it all until she meets the MiB.

Steven Spielberg is the executive producer and Academy Award winner Rick (*Ed Wood*, *Batman Forever*) Baker is the designer/creator of the alien creatures.

GEN13 GETS A VOICE OF ITS OWN

Initial recording has been completed for *Gen13*, the direct-to-video animated feature. The film features an all-star cast, including Alicia (*Mr Holland's Opus*) Witt as Caitlin Fairchild, Flea (from The Red Hot Chili Peppers) as Grunge, E.G. (*Pee Wee's Big Adventure*) Daly as Freefall, and John (*Star Trek's Q*) deLancie as Mr. Lynch. Voicing the villains are Mark (*Star Wars*) Hamill as Threshold, Lauren (*The Nanny*) Lane as Ivana, and Cloris (*Young Frankenstein*) Leachman as Helga. Look for the video to be released sometime this summer.

Michael Jai White as Spawn.

FIRST LOOK AT SPAWN

Comic fans are already anxiously anticipating the new *Spawn* live-action film. Due to recent structural changes at Image comics, Spawn's history had to be rewritten. So don't expect to see Chapel in the movie. But to help ease that blow, here's a first look at actor Michael Jai White as Spawn. Pretty cool, huh?

A NEW GUNN IN TOWN, AND SHE IS SMOKIN'

A motion picture based on the London Night Studios comic character Tommi Gunn, a super-sexy cyborg, is already in pre-production. Heather Elizabeth Parkhurst, of Showtime's adult comedy series *Sherman Oaks*, will star as the packin' heroine. Until the movie comes out, however, look for Parkhurst to take the reigns in January as the new comic series begins. Everette Hartsoe, president and publisher of London Night, promises "more explosions than you can shake two double-barreled shotguns at!"

FLASH FORWARD

BEVERLY HILLS NINJA

Breed: Martial Arts Wackiness
Studio: Sony TriStar
Release: January 17
Director: Dennis Dugan
Screenplay: Mitch Klebenoff, Mark Feldberg
The Players: Chris Farley, Nicollette Sheridan, Rabin Shau, Chris Rock, Nathaniel Parker, Billy Connolly
Insider Info: Farley signed a $6 million deal for this film.
The Lowdown: Haru (Farley) was an orphan found washed ashore in Japan. Even though he was raised by a secret Japanese dojo, he doesn't seem to have the slightest grasp of martial arts. When a mysterious woman convinces him to leave the safety of his dojo, his Sensei forces another ninja to secretly follow him to

David Duchovny has trouble Playing God

make sure he's safe.
The Tip: It's the *Pink Panther* meets a fat spy in a ninja outfit.

FIRST STRIKE

Breed: Martial Arts Wackiness
Studio: Golden Harvest/New Line
Release: January 10
Director. Stanley Tong
Screenplay: Stanley Tong, Nick Tramontane, Greg Mallot, Tong Key-Meng, Eric Tipton, Sasha Gelbart
The Players: Jackie Chan, Jackson Lou, Annie Wu, Bill Tung, Yuri Petrov, Terry Woo, Grishjeva Nonna, John Eaves
Insider Info: Tong also directed Chan in the classic *Rumble in the Bronx*
The Lowdown: A police officer is contacted by the CIA and Russian intelligence to retrieve a stolen nuclear warhead. This is the fourth installment in the popular *Police Story* series started 16 years ago
The Tip: In one scene, Chan fights a great white shark. That about sums it up

METRO

Breed: Lethal Weapon-esque Comedy
Studio: Buena Vista/Touchstone
Release: January 17
Director: Thomas Carter
Screenplay: Randy Feldman
The Players: Eddie Murphy, Michael Rapaport, Carmen Ejogo, Michael Wincott
Insider Info: David Caruso was originally slated to play Michael Wincott's part, but he had to back out due to scheduling conflicts.
The Lowdown: A wisecracking cop/hostage negotiator (Murphy) must deal with a rookie partner (Rapaport), do his job, and manage his hectic love life.
The Tip: Man, it must be tough having a hectic lovelife.

PLAYING GOD

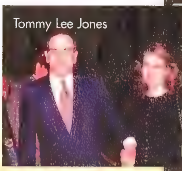
Breed: Attempt To Break Drug Type-Cast As Vehicle
Studio: Buena Vista
Release: January 31
Director: Andy Wilson
Screenplay: Mark Haskell Smith
The Players: David Duchovny, Timothy Hutton, Angelina Jolie, Peter Stormare
Insider Info: Eisenberg dropped this film two weeks prior to production.

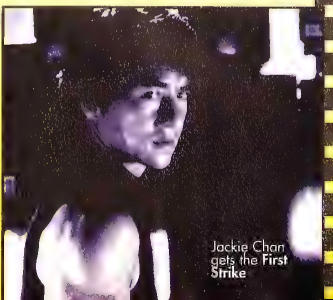
That's when Disney picked it up. Duchovny was paid a reported $2 million or better
The Lowdown: An L.A. surgeon (Duchovny) loses his license after he is caught operating while hopped up on speed and ends up as a gunshot doctor (patching up people wounded in the process of committing a crime) for a counterfeiter (Hutton). When he saves the life of an undercover cop, he's offered the chance at redemption.
The Tip: And then the surgeon discovers the counterfeiter is actually an alien who...

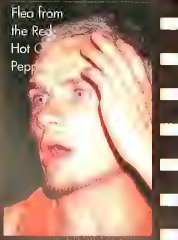
PICTURES THAT MOVE

THE LONG KISS GOODNIGHT

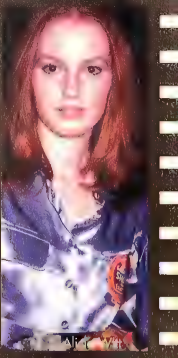
NEW LINE, R
What becomes of a super-spy who ends up buying her front? Well, if you're Charly Baltimore (Geena Davis), you have a kid and set up a nice suburban life for yourself. That is, until you're invariably recognized by the bad guys and they try to take you out. Then you


Tommy Lee Jones
Celebrity Photo: Al Ortega


Jackie Chan gets the First Strike


Flea from the Red Hot Chili Pepp...
Celebrity Photo: Al Ortega

Jake Busey
Celebrity Photo: Al Ortega


Britney Spears
Celebrity Photo: Al Ortega

suffer nagging memories, so you hire a third rate P.I. (Samuel Jackson) who eventually gets lucky and uncovers the right clues to your past. Then your life, his life, your kid's life, and all the lives of a small town are all put in jeopardy. So then you must revert back to being a hard-ass spy because not only at this point does it come naturally, but it's the only way to save the free world. This movie ain't about story, it's all about action. And director Renny Harlin (a poor man's John Woo) blows stuff up real good. This flick has more impressive stunts than most action flicks have bullets. Unfortunately, it does contribute to the myth that if an explosion occurs, all you have to do is jump and ride the crest like a wave, but at least it looks cool.

—Benn Ray

SWINGERS
MIRAMAX, R

It's a simple story, pally. It's every man's story. A group of friends hang out at the local bars, looking for babes, and they have a few stiff belts in the meantime. In this group are two time-makers, Trent (Vince Vaughn) and Sue (Patrick Van Horn); a scene-maker, Charles (Ron Livingston); and two boys from back East, the newly arrived Rob (Ron Livingston) and the hung-up-on-his-ex Mike (Jon Favreau—also the screenwriter and co-producer). These could be any group of guys making any scene lookin' to score, except the catch here is it's set in the newly emerging Cocktail Nation in L.A. (get ready bandwagon jumpers, it's coming to your town soon). Favreau's characters lack any real depth, and the situational humor of the movie is based soley on their attempts to look "money" and get "digits." Any real charm lies in Doug Liman's direction, at times parodying Tarantino and Scarcese, two obvious and trendy choices. These characters could be hoping from frat party to frat party and only their clothes would change. There's very little insight into Cocktail Nation, and in reality, *Swingers* stands as a testament against the cocktail. It's just a shallow-plotted movie with a gimmick. And the cats starring in it? The Rat Pack they ain't.

—Benn Ray

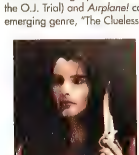
THE ASSOCIATE
HOLLYWOOD, PG-13

It's still a tough world out there for any woman looking to get ahead. Unfortunately, Laurel Ayers (Whoopi Goldberg) learns this the hard way when her male co-worker (Tim Daly) takes her promotion, and when she quits and opens her own brokerage, no one wants to work with her. That is until she invents Cutty, her silent, white, male, fictional partner. Suddenly he becomes the toast of Wall Street, again leaving Ayers in the shadow. The hokey "it's a man's world" message gets lost in the simple naivity of Goldberg's character. It's not a comedy so much as a feel-good movie. If you've got a girlfriend or a wife, the chances are good you'll be forced to sit through this at some point, if you haven't already.

—Benn Ray

HIGH SCHOOL HIGH
TRISTAR, PG-13

Hey everybody, Jon Lovitz is in the haauuussss! Awww yeah. There's a fine line between parody and sheer stupidity, and *High School High* is on the wrong side. From David Zucker, the comedy mind that brought you the *Naked Gun* series (the opening act for the O.J. Trial) and *Airplane!* comes this send up of a newly emerging genre, "The Clueless Cracker in da Hood," and as his



comedic support, Lovitz has the clueless bit down. Unfortunately, every joke is telegraphed in before it's displayed on screen, and Lovitz has all the delivery of a pre-postal mailman. An inept teacher moves out from under daddy's protective shadow and takes a teaching gig at Marion Barry High in a demilitarized urban setting. His determination transforms the community, his caring for the kids touches their lives, and his romantic interest (Tia Carrere) is able to see beyond his ugly duckling exterior for his swan-like emotional beauty. Zucker and company sleepwalk their way through this one. On a positive note, I've always want to use the phrase "devoid of any humor" in a review, and *High School High* allows me the perfect opportunity

—Benn R

FAN FIFTEEN

	WEEK IN TOTAL	*TH TOTAL	TOTAL TO DATE
1. SLEEPERS (WB)	2	$9,606,059	$26,351,436
2. *HIGH SCHOOL HIGH (SONY/TS)	1	$6,311,786	$6,311,786
3. *STEPHEN KING'S THINNER (PARA)	1	$5,679,046	$5,679,046
4. THE GHOST & THE DARKNESS (PARA)	3	$4,390,078	$26,792,125
5. FIRST WIVES CLUB (PARA)	6	$4,380,111	$68,693,006
6. *THE ASSOCIATE (BV/HOU)	1	$4,261,304	$4,261,304
7. THE LONG KISS GOODNIGHT (NL)	3	$3,673,909	$25,305,313
8. MICHAEL COLLINS (WB)	2	$2,409,761	$2,941,151
9. THAT THING YOU DO (FOX)	4	$2,050,608	$30,554,737
10. D3:THE MIGHTY DUCKS (BV/DIS)	4	$1,655,851	$18,214,445
11. TO GILLIAN ON HER 37TH BIRTHDAY (SONY)	2	$1,538,519	$1,650,960
12. THE CHAMBER (UNIV)	3	$1,269,070	$12,451,035
13. INDEPENDENCE DAY (FOX)	12	$1,217,504	
$300,880,790.			
14. GET ON THE BUS (SONY/COL)	2	$1,112,745	$4,551,288
15. FLY AWAY HOME (SONY/COL)		$783,044	$20,803,995

*opener **Friday-Saturday-Sunday total source: Exhibitor Relations Co.

ANIMATED Shorts

by Steve Fritz

KEITH DAVID FROM *GARGOYLES* TO *SPAWN*, AND BEYOND

Did you know that Goliath is the toast of the Great White Way? In fact, our favorite Hellspawn not only can be seen lurking in dark alleys but can also be peeped in on the Broadway stage. Well...their voices, anyway.

Around New York City, Keith David has established himself as a consummate pro. His gritty baritone has been heard in anything from film (*Clockers*, *Dead Presidents* and the upcoming *Volcano*), television (most recently on *New York Undercover*), and, most importantly, on Broadway. You'll also hear him as the voice of Al Simmons (aka Spawn). That mini-series is slated to hit HBO by year's end.

You'd think now that David is well on his way to becoming a major star, he'd be tired of doing animation work. Guess again.

"I love it," says David, from his dressing room before another performance as Barton. "It's some of the best fun I've ever had in my life, especially Goliath."

When I grow up I want to be like Goliath," David laughs. "He's strong yet gentle; a handsome, striking figure. He embodies everything you want in a hero. A real mensch, what every human being ought to be."

Whether working in an isolation booth or on a stage, David finds it all the same.

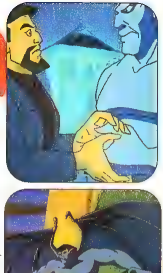
"It's all acting, only in a different context," he notes. "What I like about those situations is I end up using a lot more of my imagination than other places. A lot of the rest of the voice could be with me but we don't have to look at each other to create. Sure, we do it while we rehearse, but afterwards we get along quite well with each other through the headphones and the mic. It brings a whole new dimension into what we do.

The voice cast at *Gargoyles* is quite an interesting mix in its own right. From *Star Trek*, it includes Jonathan Frakes (Riker), Marina Sirtis (Troy) and Michael Dorn (Worf). Other establishment television actors include Ed Asner and Bill Fabberbakke (from *Coach*).

David says of his co-stars, "We all get along really well. One of the things they had me do this time that was different from the past is each episode has me do an opening and closing monologue to set up the episode. Jonathan told me it's like *Star Trek* where you have a take on the Captain's Log."

David enjoys doing the role of Spawn as well. "I liked working on Spawn just as much," says David. "Where Goliath is like Luke Skywalker, Spawn is like Darth Vader...only he's working his way back into the Force as it were. What the audience will really enjoy watching is underneath this very evil character is a very wholesome man and he's struggling to get back to his wholesome self.

"I'm the actor. I always find out last," David says, when asked if there will be more Gargoyles or Spawn in the future. "Let's say if they ask for me, it'll be ready."



UNIVERSAL/HARVEY TEAM UP WITH QUAKER OATS

Universal Pictures and the Harvey Entertainment Company announced they have partnered with The Quaker Oats Company to support the *Casper* television series. Appropriately enough, Casper will start appearing on over 5 million Life cereal boxes, which includes a game on the back of the box. Memorabilia collectors will also have a promotional mailin deal where you can get a Casper cereal bowl that changes color when cold milk is added. The offer will be made on Quaker Oatmeal and Cap'n Crunch cereals the first quarter of 1997.

TOON DEBUTS 6 NEW WORLD PREMIERE TOONS

The Cartoon Network unveiled six new entries in its World Premiere Toon series. It should be remembered that past World Premiere Toons include *Dexter's Laboratory* and *Johnny Bravo*, which are now both either airing or being developed into regular animated series. If any of these six new toons get the same kind of following, you can expect the same treatment.

THE SIX NEW TCN TOONS ARE:

—Directed by Van Partible: Naive little Tarzan goes up against an evil gorilla who uses the media to blow the boy's rep.

Directed by Zac Moncrief: A giraffe & pig search a sewage plant for their TV remote control. The fate of the world hangs on them finding it. (Hey...it's a cartoon.)

Directed by Robert Alvarez: He's wanted for robbing a bank, being a horse thief and being late for school, but this 4th grader meets his match in the school nerd who wants to be his friend.

Directed by Charlie Bean, Don Shank & Carey Yost: Two NY cats are left alone in a high rise apartment.

Directed by John McIntyre: A Casanova figures the best way to his beloved's heart is through her stomach.

Directed by Mike Milo: Kinda says it all, don't it?

GROUND CONTROL

Welcome to Ground Control, **FAN**'s newest column, dedicated solely to all the science fiction happenings in the universe. Yes, we cover it all, from Tribbles to Wookies, TARDIS keys to crop circles, we're the place to look. This month, our feature is on (what else?) **Star Trek: First Contact**, as we talk with Neil Newman, a vice president at Viacom, about all of the new Trek collectibles that you might not know about. So without further delay, let's open the pod bay doors, Hal....

THE BOYZ FROM THE DWARF ARE BACK!

Although not too well known in the United States, the British sci-fi/comedy *Red Dwarf* remains one of the most successful cult imports. Following the bizarre adventures of Dave Lister, the last human alive, and his companions (the dead hologram Arnold Rimmer; Cat, a humanoid descended from Earth felines; and a fussy android named Kryten), the series has grown in popularity (and in budget) since its debut in 1989. Due to different methods of production in England, *Red Dwarf* has only produced six seasons of six episodes each in the past eight years, but now production has begun on two consecutive series of eight episodes. Series seven will pick up from the previous season's cliffhanger, in which the boys, having lost the mining ship Red Dwarf, encounter their future selves and apparently die in a shuttle explosion. Well, they get better, and by the end of the first eight episodes, they will be reunited once again with Red Dwarf and the onboard sentient computer, Holly. This character, played in the first two years of the show by Norman Lovett, then replaced by Hattie Hayridge, was absent throughout the sixth season, so fans should be elated with Holly's return, as played once again by Lovett. Chris Barrie (Rimmer) had originally planned to leave the series after four of the first eight shows, but has now committed to appearing in all of Series Eight. There will, however, be a new cast member—a parallel-universe-version of Lister's long-lost unrequited love, Kristine Kochanski.

—Arnold T. Blumberg

SOME THINGS DON'T DIE...

...including rumors surrounding *The X-Files*. Now well int
fourth season on FOX, the hit series continues to enthrall v
ers with its creepy characters and dark conspiracy-laden p
Perhaps the most exciting element of the show is its ongoi
subplot about a secret human/alien plan to colonize the p
et, a story that slowly reve
itself in every one of the p
gram's so-called "myth
gy" episodes. Rumors
about future storylines
tinue to multiply. Since
beginning, fans have
longed to see an *X-Files*/*Kolchak* crossov
with Darren McGavin
guest star, and with C
Carter's admitted affe
for the '70s cult serie
would seem a distinct
sibility. Unfortunately,
for such an episode h
never gone beyond the conceptual stages...yet. Among th
rumors: more on the relationship between Fox Mulder and
Cigarette Smoking Man (does the phrase "Luke, I am your
father" ring a bell?); a supposedly fan-originated idea for
sequel to the first season episode, "Eve," in which we wo
meet a male member of that project, designated Adam; t
and an episode guest-starring Winona Ryder (which has
more or less confirmed). One thing is certain—you never
tell which of these rumors might prove to be true, as FOX
Carter usually follow the policy of all good shadow gover
ments—"Deny Everything."

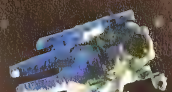
—A

The lads from Red Dwarf get two more seasons.

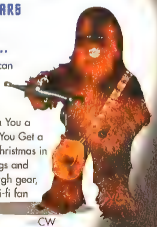
FIRST CONTACT CARDS BEAM DOWN

Based on the highly anticipated eighth *Star Trek* movie, Fleer/Skybox's **Star Trek: First Contact Cinema Collection** Cards will be appearing in stores near you this month. This beautiful set captures not only the action from the movie but behind-the-scenes previews, character bios, and a closer look at the Borg. Bonus cards will include 12 Technical Borg cards, which will be specially-designed clear plastic cards featuring the dreaded aliens, and Ship Blueprint Masters, cards which fold out to form a six-panel poster representing one of the six ships form the movie. As an added bonus, Trek fans everywhere will want to look for Autographed **Brent Spiner** cards, the rarest of the set, with a ratio of 1 per every 3,600 cards.

—Christopher Woodward



HAVE YOURSELF A STAR WARS LITTLE CHRISTMAS...



For the first time on CD, fans can look for **Christmas in the Stars: Star Wars Christmas**, from Rhino Records. Must-hear tracks include "R2-D2 We Wish You a Merry Christmas," "What Can You Get a Wookie for Christmas," and "Christmas in the Stars." With a big nine songs and Star Wars frenzy kicking into high gear, this is the perfect gift for any sci-fi fan on your list.

CW

THE DOCTOR'S NEXT DESTINATION... SPRING 1997

It's been months since FOX brought the intrepid time-traveling Doctor of the classic BBC series *Doctor Who* back to the small screen, and fans all over the world have been wondering when or if the Doctor will appear again. Although the TV-movie did not do well in the American Nielsens, it did fare better in England and in overseas video sales. Even viewers who weren't impressed by the film agreed that Paul McGann made a stunning debut as the eighth Doctor and should return for further adventures. Now, recent upheavals in the BBC have left several very *Who*-friendly executives in powerful positions, and a blitz of *Doctor Who* merchandise has been planned for a concentrated release early next year. All signs point to a major promotional event in the spring of 1997, and BBC Worldwide has been quoted as saying that they are committed to new *Doctor Who* productions starring McGann. Will the Doctor and his TARDIS materialize on television once more in May or June? And if so, will he return to FOX or explore the parallel universe known as 'syndication?' Only time will tell....

—ATB

STAR TREK: FIRST CONTACT IN THE STORES

by
Christopher Woodward

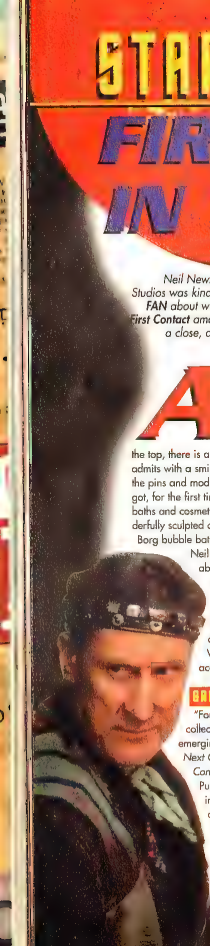
Neil Newman, the vice-president of strategic property development for Viacom and Paramount Studios was kind enough to take a break from the huge task of promoting the new ***Star Trek*** *film to talk with* ***FAN*** *about what's in store for collectors, as well as what's already in stores right now. With* ***Star Trek: First Contact*** *amazing audiences already in theaters across the country, the 30th Anniversary year coming to a close, and recent emphasis on creating Starfleet Academy products, this is a very busy time, with more products coming out then anyone can keep track of. That's why we've grabbed Neil and made him give us the scoop.*

As one of the main people who oversee the Star Trek products that are beamed out to shelves everywhere, Neil Newman knows what people are curious about. "I'll say right off the top, there is a *lot* of licensed stuff for *First Contact*," he admits with a smile. "From the trading cards to the toys to the pins and models, there is a lot of new stuff. We've even got, for the first time, a whole line of collectible bubble baths and cosmetics and things like that, all in these wonderfully sculpted canisters."

Borg bubble bath?

Neil laughs. "You got it," he says. "You'll be able to find that sort of thing in most mass market outlets and I'm sure some of them will find their way elsewhere. The traditional collectibles continue to be very successful as new items are added around the feature."

With that in mind, we asked Neil to access all the available information.



James Cromwell as Zefram Cochran in First Contact.

GAMES

"For the first time," says Neil, "we have a collectible strategy dice game, which is a hot, emerging category. There's one based around *Next Generation* and another one around *First Contact*. Both are done by Five Rings Publishing, who have had success with those in the past. *Star Trek* has done very well in all of the strategy games we've tried. Obviously the original one from Decipher did extraordinarily well. And the new one from Fleer/Skybox is doing well too because people can get into it so quickly. So we thought this was a good step to take."

Aside from cards and dice, there is one slightly mo futuristic format in which fans will be able to play in Trek Universe: interactive media. "Spectrum/Holobyt has a CD-ROM, cross-platform game coming out on *Generations*, the last *Star Trek* movie, in early '97," explains. "All of these games take 18 months to two years to do, which is why there's been a delay. Patri Stewart, William Shatner, and others did soundtrack for it, and it should be fantastic, as their last game w unbelievable. And Interplay, our other interactive licensee, has a huge Starfleet Academy program co ing out. It's all simulations, including a first-person battle sequence. We thought these were things that people have always wanted to do in *Star Trek*, and they can."

STARFLEET ACADEMY

This year, in fact, has marked the debut of a numb products focusing on Starfleet Academy, the training ground for the Federation's finest. This is the first tim that any attention has been given to this aspect of *S Trek*, and many fans believe it's long overdue. Neil thinks of it as a way to create an entirely new tier o *Star Trek* interest.

"There are a number of companies now that have Starfleet Academy products," he reveals. "It hasn't b an exclusively coordinated thing, but it's really startin to come together. Marvel has the comic books now, the new Interplay game really rounds out this new emphasis. Simon and Schuster, in fact, has books su rounding that too, aimed at young teens. Comic boo writer Peter David wrote some of the early stories fo

them and they continue to be successful. And Playmates has the toys of course."

Models and Toys

The Starfleet Academy action figures, though, are just the tip of the iceberg when it comes to what Playmates has in store for collectors. With the arrival of *First Contact*, new ships, equipment, and figures have already shown up in toy stores across the country. And then, of course, there's a new assortment of figures based on the movie for collectors to look for. "There's no question that the Playmates' stuff is tops," Neil readily admits. The amount of chatter on the Internet about their toy products is just spectacular, and the detail on the Borg figure is just extraordinary. These figures are a little larger this time and look really stunning. People seem to really like that. And again, the movie's just gold. What they do to Data is very cool, and there will be a figure for that."

But it doesn't stop there. Collectors can also look for trade models to enjoy working with. "The Ertl Company, which has the majority of our *Star Trek* products," explains Neil, "is producing a new Enterprise and a new Borg ship that are in *First Contact*. Collectors seem to love their stuff.

"And there's another really cool thing that Spencer Gifts is going to have exclusively," Neil reveals. "There's a bust of the Talosian, from the original series. It's being produced to celebrate the 30th anniversary, and it's super-detailed and wildly collectible. It's about a $200 item, and they can't keep them in stock. And Spencer has a lot of exclusive products, so it should be great." It's for whether or not Spencer Gifts will be carrying more exclusive *Star Trek* figures, Neil can't give a definite answer. He does reveal, "The possibility of other exclusive figures is up for discussion. That's really a function of their negotiations with Playmates, but it's clearly something they would like to be able to do in the future."

The Attraction

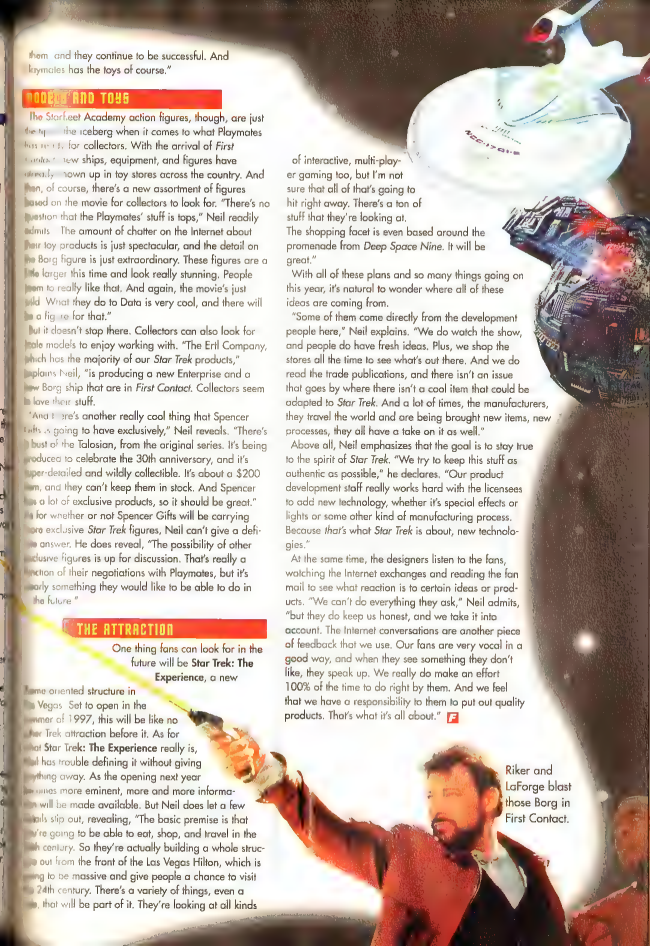
One thing fans can look for in the future will be **Star Trek: The Experience**, a new theme-oriented structure in Las Vegas. Set to open in the summer of 1997, this will be like no other Trek attraction before it. As for what Star Trek: **The Experience** really is, Neil has trouble defining it without giving everything away. As the opening next year becomes more eminent, more and more information will be made available. But Neil does let a few details slip out, revealing, "The basic premise is that you're going to be able to eat, shop, and travel in the 24th century. So they're actually building a whole structure out from the front of the Las Vegas Hilton, which is going to be massive and give people a chance to visit the 24th century. There's a variety of things, even a ride, that will be part of it. They're looking at all kinds of interactive, multi-player gaming too, but I'm not sure that all of that's going to hit right away. There's a ton of stuff that they're looking at. The shopping facet is even based around the promenade from *Deep Space Nine*. It will be great."

With all of these plans and so many things going on this year, it's natural to wonder where all of these ideas are coming from.

"Some of them come directly from the development people here," Neil explains. "We do watch the show, and people do have fresh ideas. Plus, we shop the stores all the time to see what's out there. And we do read the trade publications, and there isn't an issue that goes by where there isn't a cool item that could be adapted to *Star Trek*. And a lot of times, the manufacturers, they travel the world and are being brought new items, new processes, they all have a take on it as well."

Above all, Neil emphasizes that the goal is to stay true to the spirit of *Star Trek*. "We try to keep this stuff as authentic as possible," he declares. "Our product development staff really works hard with the licensees to add new technology, whether it's special effects or lights or some other kind of manufacturing process. Because *that's* what *Star Trek* is about, new technologies."

At the same time, the designers listen to the fans, watching the Internet exchanges and reading the fan mail to see what reaction is to certain ideas or products. "We can't do everything they ask," Neil admits, "but they do keep us honest, and we take it into account. The Internet conversations are another piece of feedback that we use. Our fans are very vocal in a good way, and when they see something they don't like, they speak up. We really do make an effort 100% of the time to do right by them. And we feel that we have a responsibility to them to put out quality products. That's what it's all about." F



Riker and LaForge blast those Borg in First Contact.

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Thanks to MCA, Legends in 3 DIMENSIONS, and Dart Flipcards, FAN will take one winner back to the days when science fiction was cool enough to be on mainstream television. You could be the one to re-enter the exciting world of the seventh millennium as the crew of the Battlestar Galactica fight their way to return home, to Earth.

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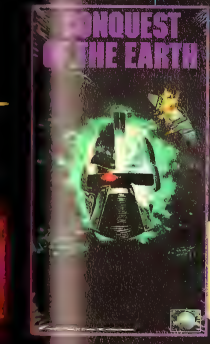

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TOYS

FIRST ARRIVALS FROM *FIRST CONTACT*

Playmates has started shipping their 6-inch ***Star Trek: First Contact*** figures and they should be on shelves as you read this. The first wave includes **Troi**, **Crusher**, **Picard**, **Riker**, **Worf**, **LaForge**, **Data**, and **The Borg**, newly designed for the movie. The second wave of 6-inch figures will include **Zefram Cochran**, **Lily**, and **Picard in Starfleet Spacesuit**. Also in stores now, however, is five 9-inch assortment of ***First Contact*** figures, including **Picard**, **Riker**, **Data**, **Zefram Cochran**, and **Picard in Civilian Clothes Outfit**. More 9-inch figures are soon to follow once the movie is released.

The first assortment of First Contact figures from Playmates.

Spider-Man Cybor War includes (l to r) Doppleganger Spider, Black Cat, Dr. Strange, Hydraman, & Cyborg Spider.

INCREDIBLE TOY BIZ HULK FIGURES A SMASH

The long-awaited **Incredible Hulk** line from Toy Biz has finally hit the shelves, and it looks great. The size and weight (and parcel of **Spawn** figures, the new **Hulk** toys are much heftier than their Toy Biz Marvel counterparts and represent a major change in design for Toy Biz. The first assortment includes **She-Hulk**, **Leader** Grey **Hulk Battle Damaged**, **Smashing Hulk**, **Abomination**, and **Savage Hulk**. Future assortments have been rumored to include color changes on a number of the figures, a move that also echoes the McFarlane assortments.

Also from Toy Biz this month is the **Spider-Man Cyber War** assortment, previewed in **FAN** #11's Toy Fair Special. The assortment includes **Doppleganger Spider**, **Dr. Strange**, **Hydroman**, **Cyborg Spider** and **Black Cat**. No word on whether this line will contain variants.

One line to be released this month that has been confirmed to contain color variants is the **X-Men Battle Brigade**, which includes **Age of Apocalypse Beast**, **Lady Deathstrike**, **Archangel**, **Colossus**, and **Patch Wolverine**. Toy Biz reports that each figure will be color-changed in some way in the second wave shipment.

FEMALE G.I. JOE TO DEBUT IN 1997

Hasbro/Kenner has announced that 1997's **G.I. Joe Classic Collection** will salute two groups of unsung heroes in military history: Women and African-Americans. The **Modern Forces** assortment will include both of these groups in its collection, featuring **U.S. Army Helicopter Pilot**, **U.S. Army Drill Sergeant**, **Bel G.I.um Para Commando**, **U.S. Navy Flight Deck Fuel Handler**, **U.S. Marine Corps Sniper**, **French Foreign Le G.I.on Le G.I.onnaire**, and the **U.S. Army M-1 Tank Commander**. The new **Astronaut Assortment** will include a **Mercury Astronaut** as well as a **Space Shuttle Astronaut**. The **Fourth of July Edition** this year will be a **D-Day Salute** figure, paying tribute to the soldiers who gave their lives at the Battle of Normandy. And finally, the **Historical Commanders** assortment includes **General Dwight D. Eisenhower** and **General Patton**. Look for all of these figures to debut next year.

NEW STAR WARS 12 INCH FIGURES

With collectors hot on the prowl for 12 inch **Ben Kenobi** figures, the newest assortment of 12 inch figures is already on its way from Kenner. Some major expansion is due with the additions of **Chewbacca**, **Lando**, **Boba Fett**, **Leia**, **Luke Bespin**, the **Tusken Raider**, and **Stormtrooper**. No word on short packs yet or even if all figures will be included in every case, and collectors shouldn't be surprised if there are variants, as there was with **Luke**'s hair color in the first assortment.

MARKET REPORT

by James Bullock

•RECENT TOYS•

KENNER

•BATMAN

Batman Animated figures have calmed down for the most part. Which is not at all to say that they've died, the figures have just stopped climbing. But all still sell well, and the market here is quite healthy. The **Penguin** is still an easy sell at $75-$85 foiled by **Combat Belt Batman** at $40. The **Riddler**, which used to get $55 is back down around $40-$45. **Poison Ivy** is selling for $35 now. **Phantasm** is almost comparable, still hanging down at $25-$30. **Catwoman** and **Turbo-Jet Batman** are the fastest climbers currently, topping out at $35 and $25-$30 respectively. The **Robin Dragster** has been showing up big-time lately and has been driven down consequently to $350 MiB.

•STAR WARS

Well, it didn't take too long for the new *Star Wars* line to fill up with variants. The first and most obvious of these to be discovered by collectors is the "tan vest" version of **Luke Jedi**. The standard version of the figure has a black vest. For no the tan vested **Luke Jedi** is fetching $20-$30, while the standard black gets $10-$13. Another early variant is in the naming of **Han Carbonite**. The first card reads "carbonite freezing chamber" while the second reads "carbonite block." The former is the tougher version fetching $20 already, while the other fetches $10-$12. Either one is tough, though. In fact, people expecting **Leia Boussh** to be the tough piece have found **Han Carbonite** turning out to be sleeper. There is also said to be a variation in the **Luke in Imperial Guard Disguise** figure. The staff on one is said to have concave notches while another has convex. Also, two colors of the staf are said to exist: black and blue/grey. Again, though, neither of these variatio has been visually confirmed, so for nov let's consider them warnings of what might be out there.

The 12 inch **Ben** is already getting an average of $40 (some are paying ridiculous amounts up to $100, but this is fa from the market value). The other three **Luke**, **Vader** and **Han**, can be found fo $30-ish in most places.

MCFARLANE TOYS

Some **Spawn** figures have experienced noteworthy price changes. **Malebolgia**, which went up quickly, then plummeted quickly, has been on the rise again in recent months and now enjoys a stable price of $45-$55 for all versions. The **Blue Spawn** craze has been over for a few months and the price seems to have stabilized at $100. The **Spawn** 50 figure has fallen a bit from the early $125 to a more stable $75. It should stay there at least for a year.

TRENDMASTERS

Since the Galoob **Ultraverse** line has been canceled, people are scurrying to pick up all the black carded **Ultra 5000** figures. There are several out there now, with the toughest to find being **Queen Topaz** and **All-American Prime**, both of which fetch $30-$35 now. Interest in this line could die down, though, once completionists fill their holes in the next few months.

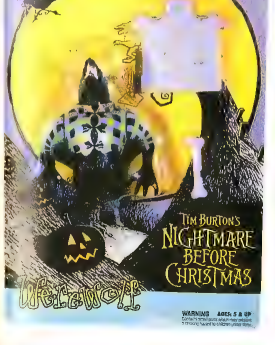
always been difficult to find cards in decent shape, but now it's next to impossible since all the high quality carded figures are finding their way into personal collections never to be seen for sale again. The toughest to find on nice cards are **Santa** and **Oogie Boogie**. The inferior packages were not designed to support the weight of the figures and, thus, a crease-less example is virtually non-existent.

•NOT-SO-RECENT TOYS•

HASBRO

•NIGHTMARE BEFORE CHRISTMAS

Nightmare Before Christmas figures are hotter than just about anything out there. Figures sell out immediately, whether MIP or loose. Recent carded figure sales of note include **Evil Scientist** C9 ($80), **Mayor** C8+ ($85), **Sally** C9 ($90), **Jack Skellington** C8 ($75), **Werewolf** C9 ($50), **Behemoth** C8+ ($45), **Jack as Santa** C9 ($35), **Oogie Boogie** C7 ($125), and **Santa** C7 ($125). It has



•G.I. JOE

Small **G.I. Joes** are on the rise in a big way. The straight-arm first series figures are turning out to be more easily found MOC than the '83-'85 series figures, so these are the ones most sought after by big collectors. The most difficult carded figures seem to be the 1983 **Cobra Commander** which, if available, would fetch a quick $200. Other tough pieces which every collector wants MOC are 1983 **Snake Eyes** ($175), **Snake Eyes with Timber** ($135), **Storm Shadow** ($125), **Firefly** ($100), and **Zartan** MIB ($125). Loose figures are quite plentiful and only sell when priced well, complete and NM.

•TRANSFORMERS

Transformers could someday have an after-market strength comparable to that of *Star Wars*, as the competition for high quality pieces continues to be fierce. Recent loose, complete NM figure sales include **Hot Rod** $50, **Maximus Prime** $45, **Springer** $50, **Trypticon** $60, **Skorpinok** $80, **Blurr** $30, **Kup** $30, **Sunstreaker** $35, **Bluestreak** $45, **Sideswipe** $35, **Whirl** $45, **Roadbuster** $40, **Optimus Prime** $55, **Megatron** $60, **Jetfire** $75, **Starscream** $40, **Skywarp** $40, **Wheeljack** $35, **Jazz** $35, **Prowl** $35 and **Omega Supreme** $70. Also, Merge Groups are becoming increasingly sought after with, **Bruticus**, **Menasor**, **Defensor**, and **Abominus** going for $60, **Piranicon** $70 and **Predaking** $150 loose, complete and NM. There have been many erratically high-priced boxed sales reported lately, but these are exceptions generated by overly ambitious, excessively wealthy collectors and do not represent the market average.

Springer, from the Transformers line, as vehicle (above) and Transformer.

SPECIAL MARKET REPORT: MEGO MICRONAUTS

Sales in recent months have picked up dramatically in both loose and packaged Micronauts, making this one of the most surprisingly hot toy lines of the year. And with five different series as well as an extra series that is near-impossible to find, this is a very difficult line to complete. As more and more collectors remember the beauty of these toys from their childhoods, you can bet interest and prices will continue to climb accordingly. Recent mint-in-package sales from Series One include: Microtron $35, Space Glider $35, Time Traveler $15, Biotron $45, Hydra $30, Hydro Copter $25. Series Two: Force Commander $60, Oberon $45, Baron Karza $60, Andromeda $45, Thorium Orbitor $40, Neon Orbitor $40. Series Three: Galactic Defender $45, Solarion $45, Rocket Tubes $100. Series Four: Antron $50, Hornetroid $90, and Terraphant $125. Loose complete sales from Series One include: Time Traveler $5, Acroycar $15, Warp Racer $15, Galactic Cruiser $15. Series Two: Pharoid $15, Baron Karza $25, Giant Acroycar $25, Rhodium Orbitor $20. Series Four: Membros $20 and Antron $20.

It should also be noted that many collectors happily buy up boxes of incomplete figures and sets to build complete sets from parts, much as with the G.I. Joe or Major Matt Mason markets. In all, the interest in this line seems to still be building, which means demand is sure to increase as well.

—J.F. Rybandt

•NOT-AT-ALL RECENT TOYS•

KENNER

•INDIANA JONES

Indiana Jones figures are the big winners this month. A sudden **Indy** craze has hit and figure prices are going through the roof! The figures are hot on mint cards with sales including **Indy** $150, **Indy in German Uniform** $75, **Marion** $275 and **Belloq** $50. The 12 inch commands $350 in a mint sealed box now. Loose, he fetches $150 when complete and NM. The **LIN Temple of Doom** figures are super-rare and sell for top dollar when available. Prices include $150 for **Indy**, $90 for **Mola Ram** and $80 for **Thugee**. They go for half their carded price when loose, NM and complete.

•STAR WARS

Currently, the best loose figure is **Blue Snaggletooth**, which is easily tougher than **Yak Face**. Overseas collectors desperately need **Blue Snags** and will gladly trade **Yak Fac** and some cash for a nice one. VF-NM pieces sell for $125-$150 and a TRULY mint example would easily fetch $175+. Watch this figure dry up and this price double over the next few years.

12 backs are up big time as the average collector and all investors see them as "the" key pieces to get.

R2-D2 and C-3PO, which used to be common and sell at $100 each, are still the cheapest but demand $150 for C9+ examples. Darth Vader and Ben Kenobi are the keepers of the set. They currently demand $225 each on C9+ cards, up $75 from last year, but they should be $400 within a year or two, especially since the new movies will focus on the young Anakin and Ben. These characters are as key as Luke and Han. Stormtroopers are getting tough on any card, but especially the 12 back. C9 or better Stormtroopers now demand $200-$250!

Sealed boxed items command a premium and are becoming increasingly sought after. Recent sales of factory sealed items include Battle Damaged X-Wing $125, AT-AT $250, Imperial Shuttle $325, Slave-1 $260, Millennium Falcon SW box $300, War Destroyer $200, and Rebel Command Center $200.

MEGO

Planet of the Apes have been steadily climbing over the last few months with loose, complete nice figures commanding the most attentions. Recent sales of such figures include Zira $50, Cornelius $50, Verdon $60, Burke $60, Urko $75, Ursus $75, Dr. Zaius $60, Soldier Ape $55, and the Astronaut $80. These figures are tough to find complete, though, since most came with many accessories. Carded figures only sell when on very high grade cards. Recent sales of MOC figures include Astronaut C9+U $225, Urko C1OU $175, and Galen C10 $160.

Bean's Geek Corner

SUPERMAN CUP

Where could be better than enjoying a hot beverage with the Man of Steel? Whether walking into an important business meeting with a hot cup of java in a cup ornamented by Superman or simply toasting the nuptials of Clark Kent and Lois Lane with a cup of champagne, this item is a "must have" for any fan of the Last Son of Krypton.

Note to **Jerry Seinfeld:** I'll trade you this cup for a 15 minute interview.

TOP 10 NEW TOYS

10. BLACK STEALTH VENOM

$13-$16

Spider-Man

Rumors that this is a limited variant has many scrambling for it. Little do they know that "limited" in this case could mean close to 100,000! Should calm down.

9.

$75

Diamond Exclusive

Completionists need this one, but they may be waiting for the price to calm down, and that could be a long wait.

8. LEIA IN BOUSSH DISGUISE

$10-$15

SW: SOTE

She's not really short packed, but she's female so everybody is picking up as many as they can as an investment, generating artificial demand which may not pay off if everyone dumps them at the same time.

7.

$35-$45

6. LUKE JEDI KNIGHT (TAN VEST)

$20-$25

SW:POTF2

The tan vested version of this figure is a tough find and people are gladly shelling out a premium.

5.

$250-$300

SELTNG

Thanks to the slightly higher production run, the consequent price is a bit more accessible to the average collector, which is also driving interest up.

4. STAR TREK BARBIE GIFT SET

$125-$140

Barbie

This set retailed at $75 and already interest from cross-collectible fans is driving the prices up. Great marketing move! Some stores still have a few cases so it may calm down, but...

3.

$75-$100 each

Star Trek Hentsville Convention Exclusives

These two figures are as limited as **Redemption Data** and were equally tough to access. Look for them to double before they're through climbing.

2. HAN SOLO IN CARBONITE

$15

SW:POTF2

This is the sleeper of the latest set. No one expected it to be tough, but it is and those who didn't get it a month ago could be stuck.

1.

$35-$50

SW:POTF2

This is the toughest and most demanded of the new line. When the new 12 inchers hit, as long as it's not in the assortment, this will go up.

OVERSTREET'S **FAN** was the first place to find

VIKING SPAWN AND VANDALIZER

Now we'd like to send them to your house to play.

To close out the amazing **Spawn FAN Editions**, we've given you a cool standee with this issue. Now we're also giving you the chance to win an original page of art by Brad Gorby from the **Spawn FAN Editions** and action figures of **Viking Spawn** and **Vandalizer**, two of the characters we showed you first, signed by writer Beau Smith and artist Brad Gorby. This is the only place you'll find these prizes, and who wouldn't want to find these friendly guys waiting on your doorstep?

GRAND PRIZE: One reader gets an original page of art from the **Spawn FAN Editions** and **Viking Spawn** and **Vandalizer** action figures signed by the Spawn crew themselves—Beau Smith and Brad Gorby.

FIRST PRIZE: Four readers get a signed **Viking Spawn** figure *and* a signed **Vandalizer** figure.

"FAN is not responsible for chaos and destruction caused by bringing Viking Spawn and Vandalizer into your home"

Just mail in the coupon on this page or a postcard with all the info to Gemstone Publishing, Inc., Spawn Toys Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093.

As long as I don't have to fight Viking Spawn or Vandalizer.. I guess I want to win.

Name_____ Age_____

Address_____

City_____ State_____ Zip_____

...ory. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by February 1, 1997, which is the closing date of the contest.** Winners will be ...ified February 10, 1997. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest ...except employees and their immediate families as agents of Todd McFarlane Productions, Inc., Image Comics, Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Estimated retail value ...Grand prize: $225; First Prize: $75. All taxes, state, and federal taxes will be the sole responsibility of the prize winner. Canadian and overseas winners are responsible for any duties imposed ...entries will be awarded. All decisions are final. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name ...only and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners agree to allow their name, photograph, and/or likeness to be ...Publishing, Inc. and Todd McFarlane Productions for promotional purposes unless prohibited by law. This contest is void where prohibited, regulated, or restricted by law. For the names of winners ...send a self-addressed, stamped envelope with your request to Contest, Publishing, Inc. at the address above. Void in Canada. Please allow 6 weeks for delivery. ...Todd McFarlane Productions, Inc. The Spawn logo is a registered trademark of McFarlane Productions, Inc. All rights reserved.
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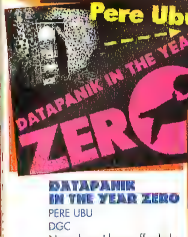
Psychotic reactions



DATAPANIK IN THE YEAR ZERO

PERE UBU

DGC

Never have I been afforded a plausible excuse as to why the freshly inaugurated R&R Hall of Fame was erected in Cleveland By now we all know that it belongs in Moscow, where Elvis, Pat Boone, and Peter Tork were born, raised and trained in guerrilla youth subversion strategies. Cleveland, though, is a valid second choice, I guess: no better place to memorialize, say, Grace Slick than overlooking the flammable waters of the Cuyahoga. And no better way to get to know this great American town than by listening to this 5-disc box set, which includes Pere Ubu's first five LPs, their early singles, two live sets, and a D.I.Y.-style retrospective of the fecund and incestuous '70s Cleveland underground circuit (Devo is a conspicuous absence). Industrial when Trent Reznor was still learning "Popcorn" on his flutophone, Pere Ubu made a racket that suggests an unholy confluence of Captain Beefheart, the Seeds, V.U., Eno-era Roxy Music, the Ventures, and Karlheinz Stockhausen, underpinned by the global-village-idiot-manchild blatherings of vocalist David Thomas. Discs 2 & 3 start to succumb to Ubu's goofball predilections toward Art, but this set is justified alone by the inclusion of their astonishing deconstructionist teen anthem, "Final Solution" (the missing link between "Summertime Blues" and "Fight for Your Right to Party"), and their flawless debut LP, **The Modern Dance**, both long unavailable in any format. Even as their best efforts approach the legal drinking age, Pere Ubu's music remains fresher than nearly anything that passes for cutting-edge in Alternat-Nation. It might even convince you that, as host city of the R&R Hall of Fame, Cleveland was the right choice for all the wrong reasons.

—John Venable

FROM THE MUDDY BANKS OF THE WISHKAW

NIRVANA

DGC

I doubt anybody out there has yet to hear of the band Nirvana and the legacy left by new deed singer/songwriter Kurt Cobain. This live cd, compiled by drummer Dave Grohl and bassist Krist Novoselic, brings together moments when the band was in their element, the stage. The shimmer the studio put on their songs is stripped away here to show what was really going on. Not what they were doing was secret...but the music, the "we couldn't care less" screw-ups and the no-tell nonsense lyrics were the real hype. From a "just out of the hole" band (1989) to arena rock kings (1994), Nirvana plays an earnest hard-worked set-list of crafted yet simple songs hitting every boundary this side of punk, pop, metal, and bubblegum. Not many bands, living or dead, can claim this. This "last" cd is a good collection for those who have the studio LPs and the unplugged performance from last year...and for those who don't have them, it's a good starter.

—S. Leonard Hedeen

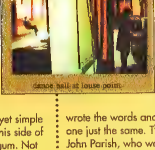
MERRY XMAS FROM THE SPACE-AGE BACHELOR PAD

¡ESQUIVEL!

Bar None Records

Hey babies, it's that time o' year for some Yule-Tide cheer and the maestro wants in on the action. Esquivel is throwing a holiday happenin' and you're all invited. S pour yourself a nice stiff egg nog (or a martini if nog's not your thing) and groove to some swingin' seasonal selec tions. This collection contains 9 Christm classics (plus a intro and closer featurin Esquivel welcoming you to the shin-dig and bidding you adieu, and "I Feel Merely Marvelous," the flipside to "Whatchamacallit" from the Broadway show *Redhead*). Full of "zoo-zoos" and bells, this disc is perfect for any holida cocktail soiree or a one-on-one get-together "The Christmas Song" will ha you and that pretty baby you're smitten with cozying up to the fire in no time, while standards like "Here Comes Sant Claus," "Frosty the Snowman," and "Santa Claus Is Comin' to Town" will have your party kickin' til New Year's Day.

—Benn F



DANCE HALL AT LOUSE POINT

JOHN PARISH & POLLY JEAN HARVEY

Island

While PJ Harvey may not have gi herself top-billing on this project, s wrote the words and sings on all of th one just the same. The music came fro John Parish, who worked with Harvey the albums that staked out her reputat as the most unique and talented thing happen to music for a long time. Recorded around the world in makesh studios, hotel rooms, and buses, **Danc Hall at Louse Point** sounds like the wo of two people who are passionate abo the music they want to make. It's the k of music that's difficult to listen to at fi but pulls you in quickly until you wond why no one else is doing this. And PJ Harvey's voice is in great form, scarin and seducing you at the same time, li a (slightly) tamer Diamanda Galas. "Taut" and "Heala" may be the two m perfect examples of the music and wo working together, but there are no we tracks. Disturbing and brilliant, **Dance Hall at Louse Point** will stay with you days.

—Christopher Woodw

THE SHORT SET

I GOT WORRY
JON SPENCER BLUES EXPLOSION

"AAAAHHHHHH!" is the opening kick start of the cd's first track, "Skunk". It gives you a sock in the mouth that a lot of records nowadays forget to put in. Spencer put that mouse he's made a living doing this for quite awhile. 8 years with heading up the Pussy Galore, and now 3 years riding herd over the JSBX (as they are known with music insiders). **Now I Got Worry** makes me wonder. "Why does this guy worry?" hitting the notes that have gained his band a national following and more indie-credit than 200 Thurston Moores like Sonic Youth, maybe Jon is worried that the schtick of being like a delta blues man on mescaline will run dry and the next wheelbarrow-toting rocker will be there for his explosion. **Now I Got Worry** should read "Whoa! Me ny?" There's even Spencer on the cover showing his gap toothed smile like Alfred E. man!

—S. Leonard Hadsen

THE BITTERSWEET SERIES VOL. 2
SHUGG VS. COCKPIT
Bittersweet
**
It's the Thrilla in Manilla of chick punk. Cockpit remains the undisputed champ in this bout.

—BR

EVERYTHING SUCKS
DESCENDENTS
Epitaph
**
In the Year of the Reunion, the SoCal punkers are back (now living in Colorado!?) with Milo Auckerman rocking the Pop-Punk like the last ten years never happened. Consider this disc to be **I Don't Wanna Grow Up...So I Won't. What's next? Milo Gets Social Security?**

—SLH

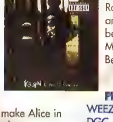
THE ALTERNATION INDEX
SURVEY
QUZZARD
Amphetamine/Reptile
**1
...ignorancies abound in this, ...Files of alterna-rock.

—BR

HYPE!
THE MOTION PICTURE SOUNDTRACK
Sub Pop
***1/2
This year's independent film documentary of the rise (and fall) of Seattle's grunge rock scene is a postcard of a genre really blowing up. The film's soundtrack starts with Seattle music scene lifers, the Fastbacks, and ends with them as well. In between, we find that the Wipers were the missing link between the Sonics and Nirvana, Soungarden used to be good, and Green River and Mudhoney are still better than Pearl Jam.

—SLH

LIFE IS PEACHY
KORN
Immortal/Epic
***1/2
These guys rock more massively than Gibraltor. They make Alice in Chains look like the sissies they are.



—CW

ANONYMOUS BOSCH
CHRIS MARS
Bar None
***1/2
Whoever brought the synth to this party ruined one groovy bash. Cool pop melodies are pointlessly disassembled by the ex-Replacements' artsy inclinations.

—BR

NOT IN MY AIRFORCE
ROBERT POLLARD
Matador
*****
The man with the suitcase full of songs has just unpacked the dress suit! Guided By Voices, not being able to play fast enough to keep up with their singer/songwriter's output, have a challenger for album of the year. Pollard has done the old "one-upped hisself" by recording a lo-fi work of sterling beauty and searing ugliness.

—SLH

CARNIVAL BOY
TOBIN SPROUT
Matador
*****
Guided By Voices' #2 guy steps out of front man Robert Pollard's shadow and shines supernova. It's better than if Roger McGuinn was the 5th Beatle on Revolver.

—BR

PINKERTON
WEEZER
DGC
**
It would be too easy to call this disc "Stinkerton." After last years' Rentals spin-off, Weezer is back and not as nearly as exciting as their past. Atanal pop is cool if you're the Shaggs, not if you're Rivers Cuomo.

—SLH

SINGLES ONLY

THE ACTION SUITS
"FUN FUES" b/w "BEFORE"
Cherry Smash
***1/2
Bouncy bubblegum circa the mid '60s.

—BR

THE ACTION SUITS
"4-TRACK MIND" b/w
"MY JANEANE"
Fluffer
***1/2
Imagine if the grunge scene had grown up on Strawberry Alarm Clock.

—BR

BANTAM ROOSTER
"MISS LUXURY" b/w
"REAL LIVE WIRE"
Crypt Records
***1/2
Rockabilly from a power duo, a la Flat Duo Jets, that really smoke on the flipside.

—BR

THE KRINKLES
"EVIL WATERBED" b/w
"FUN"
Super 800
**
Retro-British-post-punk feel with a multi-tempo goofy element.

—BR

THE REVEALATORS
"SERVE THE MAN" b/w
"CRAWDAD"
Crypt Records
***1/2
Punkabilly revealing little due to muddled production. It's a revving engine with a blown muffler.

—BR

That Train Keeps a Rollin'....

By Jason E
Topolosky

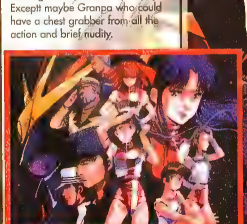
manga anime

Dillon Says...

Howdy, Y'all. Welcome to a little piece of my viewing entertainment. Here's where I'll tell you what I think is cool or even uncool. Sit back, it'll be painless.

Battle Angel:
You may know her better as Battle Angel Alita, but now A.D.V. Films has released a new version of our favorite little cyborg bounty-hunter. It's not to complex and it's not just for kids. The animation is as usual spectacular. So, go on give it a whirl

GunBuster Vol.1-3
Good girls, giant robots, and all the action you can shake your manga at. All this and it's an alien invasion story. The story revolves around Noriko Takaya, as she tries to be a part of the Earth Space Force. Sounds like fun There's some pressure from form the parental guidance department not to mention, just how do you drive those giant mechs. Released from Manga Video all three volumes make for special after Thanksgiving dinner viewing. Fun for the whole family. Except maybe Granpa who could have a chest grabber from all the action and brief nudity.



Trains and dreams play a prominent roll in this month's column. In two beautifully animated films, *Night on the Galactic Railroad* and *Galaxy Express 999*, trains and dreams provide our heroes with a way of escaping from their everyday mortal tail. Dreams concerning trains can be interpreted in many ways, with most metaphors suggesting a path in life or a journey both physical and mental. Perhaps the most consistent or traditional metaphor is of traveling on the wrong train, which may denote that you have chosen the wrong path or direction in your life.

Both of the heroes in these animated classics face similar life choices. They both ride their respective trains to seek change for themselves, those around them, and those that they come in contact with. More importantly, however, is that the heroes in both of these films are choosing to change their direction rather than reacting to the change.

Night on the Galactic Railroad

Based upon a 1927 Japanese literary classic written by Miyazawa Kenji, *Night on the Galactic Railroad* is a modern, somewhat futuristic fable, filled with fantasy, magic, and detailed symbolism. This metaphysical fairy tale, suitable for all ages, is directed by Gisaburo Sugii, whose work can be seen on such notable films as *Street Fighter II* and the beautifully detailed period anime *Tale of Genji*.

Once upon a time, (as all fables seem to begin) there was a young boy named Giovanni whose life was, of course, filled with hardship and despair. Burdened by school work and his sick mother, he was forced to work early in the morning and after school every day to earn enough money for his family to survive. As a result, because children are generally hard on each

ather, his schoolmates mocked and tormented him because he had no time for play.

But Giovanni dreamed of change—and change was what he received. Giovanni planned to attend the annual Festival of the Stars with his only friend, Campanella. As they pray to the heavens above, a mysterious galactic train appears like a star falling from heaven. The two friends embark upon a fantastic journey to the constellations of the Milky Way, where they witness inspiring beauty, tragic loss, and explore the splendors of the universe. Together, they experience inner discovery and spiritual growth as they find there are some things in the universe that transcend mortal existence.

Night on the Galactic Railroad is a wonderful adventure for the entire family. Although the story is not the most original in nature, it's told in a fresh, spiritual way supported by beautiful images, a fantastic cast, and a magnificent soundtrack.

Galaxy Express 999

Similar to *Night on the Galactic Railroad*, Leiji Matsumoto's *Galaxy Express 999: The Signature Edition* is the fantastic animated story of a train which travels through space, beginning at the Megalopolis Station on one end of the galaxy and terminating at Andromeda on the other. Similar to *Night on the Galactic Railroad*, the Galaxy Express is more than just a train—it's also a metaphor for life itself, with passengers constantly getting on and off.

Galaxy Express 999 is based on the long-running comic series by Matsumoto who is perhaps best known for his work on *Star Blazers*. This classic series is available in English, uncut and unedited for the first time since 1979. *Galaxy Express* is the tale of Tetsuro Hoshino—a young man who'll give anything to board the 999. He has promised to accompany a mysterious woman named Maetel all the way to Andromeda, the planet where, she tells him, he can get a free machine body to avenge the death of his mother at the hands of Count Mecha.

Along the way, Tetsuro meets larger-than-life characters such as the Tochiro Oyama (genius engineer of the great space ship Arcadia), famous Space pirate Captain Harlock, and infamous space trader Emeraldas. Although this film took so long to be released, it's certainly worth the wait.

Sanctuary—The Animated Movie

Based on the incredibly popular manga series by Sho Fumimura and Ryoichi Ikegami from Viz, *Sanctuary* is the story of two young men controlling their own destiny—one within the law, the other, outside of it. This political thriller comes at last to vivid life in this stunningly animated tale of organized crime, high-level politics, and big business in contemporary Japan.

Sanctuary is a finely crafted saga settled in the contemporary Japanese underworld. In a world where there is no sanctuary for the young, two boys, Hojo and Asami, attempt to take control of their destiny and take over Japan in the process. Chiaki Asami and Akira Hojo were both children with their families in Cambodia in the mid-seventies during the time of the Khmer Rouge. Separated from their families and left on their own, both young boys find themselves digging

graves in a work camp. Escaping to Thailand, the two manage to eventually return to Japan. Upon their return, they discover a political system impervious to any changes, run by old men resistant to any progress.

At this moment, they decide to turn Japan upside down. Hojo decides to join the Yakuza (Japan's Mafia) while Asami continues to pursue his studies to then enter the political system. Once Hojo becomes a Yakuza boss, he tries to gain control of Japan's criminal underworld. Meanwhile, Asami, a radical politician with bold new ideas, is determined to challenge the archaic structure of Japanese politics. Their struggles help to illuminate the hidden metaphors within this fascinating story, as the author attempts to address the problems of contemporary Japanese society.

I found the most fascinating theme in *Sanctuary* to be how thin the line is drawn between organized crime and politics in Japan. One might even say that when you've finished *Sanctuary*, the whole political arena of Japan makes sense.

As well as an extremely well written story, the anime is incredible only being pale in comparison to the original manga also released by Viz.

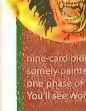
It should be noted that Fumimura, perhaps better known under his pen name "Buronson," is also the writer of **Fist of the North Star**. Ikegami, the artist of both **Mai the Psychic Girl** and *Crying Freeman*, was the recipient of the 1995 San Diego Comic-Con's Inkpot Award, one of the industry's most prestigious honors.

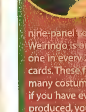
CARD SHARK

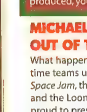
by Max Gottfried

THE MAN OF ADAMANTIUM

Fleer Ultra X-Men Wolverine is the trading cardsiest Logan can call his own in November. Fleer/SkyBox offers a unique collection of 150 painted cards that also feature the original Wolverine comic, going on the packs. Matt Morris, editorial director-effects, "This guy has had more costumes, occupations, enemies, and allies than anybody. This incredible card series is arranged in nine-card block subsets, with each block handsomely painted by one artist and depicting one phase of Wolverine life. You'll see Wolverine as Weapon X, Wolverine as Patch, Wolverine as a genuine warrior and his various wild Magic Wolverine-out-of-control appetite. Fifteen artists contributing to the full collection of Joe Jusko, Boris, the Hildebrandt Bros., Mark Texeira, and Marc Sasseville. The comic cards continue the story from the backs, see. And this is cool — nine Hero Flash cards, printed one color every ten packs, feature painted fronts by Tim & Greg Hildebrandt. In addition, an original nine-panel comic book story by artist Mike Weringo is on the backs. Perfectly placed one in every 24 packs are three Mildcat cards. These flickers depict Wolverine's many costumes through the years. Even if you have every X-Men card set ever produced, you ain't seen nothin' yet.







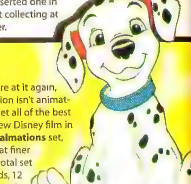
MICHAEL & FRIENDS ARE OUT OF THIS WORLD

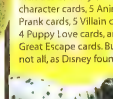
What happens when the most spectacular basketball player of our time teams up with a bunch of zany cartoon characters? You get *Space Jam*, the newest Warner Bros. movie starring Michael Jordan and the Looney Tunes characters. The Upper Deck Company is proud to present a 65-card set based on this blockbuster film. *Space Jam* is the first live action/animated feature starring those cartoon classics such as Bugs Bunny, Tasmanian Devil, Wile E. Coyote, and Marvin the Martian with basketball greats including Charles Barkley, Patrick Ewing, Larry Johnson, and Larry Bird. Michael Jordan leads the charge against the threat of alien invaders. The card set breaks down as follows: All-Star Cast-30 cards introduce the stars of *Space Jam*; Jam Time-15 cards feature scenes from the film with the backs including word games and puzzles that kids can have a ball with; Sneak Peaks-10 cards reveal how Jordan ends up face-to-face with the Looney Tunes gang; Monsters-5 cards look at the giant villains of *Space Jam*.

The inserts include Marvin's Flip Clips-Broken down into two sets of 15 (#s 1-15 and 16-30), when placed in order you can watch & recreate the animation. You get one in every pack. Also Jordan's Tune Squad, a scouting report in 10 cards on the Looney Tunes gang's basketball moves from Michael Jordan, who rates each of his teammates on shooting, rebounding and jokes. One in every 13 packs. And Animotion, with 4 lenticular cards featuring the back-board-slamming action of Jordan, Bugs Bunny, and Daffy Duck. Plus, adults and kids alike will have the chance to win a trip to Hollywood, California. Just scratch off one of the "Space Jam Scratchers" for your chance to win the trip and other cool stuff like Jordan Memorabilia, Space Jam apparel, and phat Upper Deck trading cards. These special game pieces are inserted one in every three packs. Start collecting at the sound of the buzzer.

101 MORE DALMATIONS

Disney's frisky pups are at it again, only this time the action isn't animated, it's live. And you get all of the best moments from the new Disney film in Fleer/Skybox's **101 Dalmations** set, available this month at finer stores near you. The total set includes 27 story cards, 12 character cards, 5 Animal Prank cards, 5 Villain cards, 4 Puppy Love cards, and 5 Great Escape cards. But that's not all, as Disney found it was so successful with its **Toy Story** set this year, it's throwing in a bunch of interactive cards in packs here as well. Look for 6 Build-a Dog-House, 14 Pop-Out cards, 5 Puppy Pin-On cards, and others. And the bonus cards consist of 4 Magnetic Frames (one in every nine packs) and 2 Fuzzy Foil cards (one in every 24 packs). Scamper off to the stores to grab up these spotted gems.





ANOTHER HEAVENLY BODY DISCOVERED

Comic Images spreads the holiday cheer this December with **Julie Strain, Queen of the "B" Movie** cards. Check out these numbers: 72-24-48. This is a 72 card set on thick 24 point stock with 48 packs in a box. And you thought it meant something else. The six foot, one inch former Penthouse Pet of the Year has been the subject matter of Olivia, Simon Bisley, and Sorayama. She has been captured by photographers and filemakers alike. She's all yours, too, courtesy of Comic Images. You'll bust for the randomly dispensed 6 Chromium cards and Julie Strain signed cards. A Card Shark warning: these cards are not water resistant when taking a cold shower.

A CARD SHARK EXCLUSIVE!

One of the newest and hottest comic companies today is Blackout Comics, with vivacious characters such as Lady Vampire, Jugular, Violet, and Soul Seducer. Blackout gives its audience a bevy of bad girls. Its rising star of the Rising Sun, **Hari Kari**, will soon be featured in a nine-card limited edition set. This special collection produced by Blackout features the talents of Charles Adlard Ben Dunn, Joe Phillips, and Brock Hor Jr. to name a few. You'll be karate kicking your own butt when you find the photo cards of the real life Hari Kari seen for the very first time. Each **Hari Kari** limited edition set in a collectors case includes three signed cards plus a certificate of authenticity. You won't have to break boards with your head to get these jazzy cards, though, as comic shops across the land will have them in January 1997.

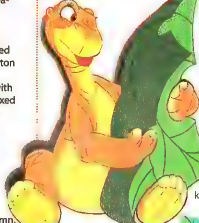
MY BABY DONE LEFT ME, SO I'M SINGIN' THE CARD SHARK BLUES

Back in 1980, Yazoo Records produced a boxed set of cards featuring the heroes of the Blues. Underground comics legend Robert Crumb illustrated the 36 color portraits of great early blues artists like Blind Lemon Jefferson, Charley Patton, and Memphis Minnie. In 1992, Eclipse reprinted this set with revised text on the back. This December, Kitchen Sink picks up the baton to re-present this timeless and out-of-print series. This new revised edition was produced under Crumb's specifications with artwork re-photographed and recolored with revised text. Boxed sets retail for $10.95 while uncut sheets limited to 300 copies can be had for $20.00. Harmonica solo, please.

IN THE YEAR 2099

1997 promises to be a great year for **Marvel X-Men 2099 Oasis** trading cards. Fleer/SkyBox has commissioned those incomparable Hildebrandt Bros. to produce the dynamic paintings for this 90-card series. Thick 24-point stock makes this a premium product. The Card Shark, while still fishing for more details, will reveal the latest skinny in a near future column.

CARDS TO LAND BEFORE TIME RUNS OUT

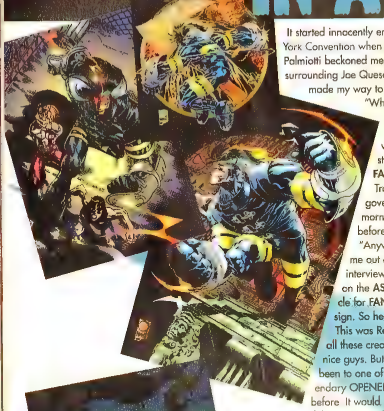


Continuing its successful entry into the cards-per-pack format, Kitchen Sink presents the first card series based on the *Land Before Time*. Produced by Steven Spielberg and George Lucas, this animated film is loved by children and parents alike. This 60 card set features full color images of young brontosaur Littlefoot and friends reproduced directly from the film. The card backs, written by Kate Worley, retell the story of the movie. Bonus cards feature games, puzzles, and tons of fun for kids. Each foil pack contains 8 cards and a sticker for $1.19.

A PREVIEW OF THE PREVIEWS

A good portion of card sharks feel their collections are incomplete without promo or preview cards. Keep your eyes open for upcoming issues of **Star Wars Galaxy Magazine** containing their cover Gallery cards. #49 has a terrific card by Greg & Tim Hildebrandt of Luke's face-off with Xizor. The Hildebrandts' senses-shattering **Shadows of the Empire** card series from Topps was delayed until November because sports cards were occupying the printing press time. A fine **X-Files Season Three** can be found in a new print run of The X-Files Deluxe collectors album. The **Star Wars Trilogy Special Edition** promo cards appear as follows: #2 will be polybagged in **Star Wars Galaxy Magazine** #10, P3 will be popped into various consumer magazines, and P4, P5, & P6 will be rotating cards inserted on top of the packs inside a box of **Star Wars 3D**. A one-of-a-kind 3D card displaying the art of Ralph McQuarrie was a resounding experiment by Topps. A selected number of lucky retailers received this limited edition test card. Whoa, mama.

SEARCHING IN ALL THE



It started innocently enough. I was strolling through the Dynamic Forces New York Convention when **ASH** co creator and all around good guy, Jimmy Palmiotti beckoned me over to his table. Fighting my way through the crowds surrounding Joe Quesada, Humberto Ramos and the rest of the Event crew, I made my way to Jimmy's side.

"What's up, boss? I asked naively.

Jimmy fixed me with the stare. The same look he gets when he has to tell somebody that their date last night was a high class hooker and he just settled their bill. I started to sweat. "I was talking to Mike Renegar over at **FAN**…", he began.

Trouble already. Renegar had been cranky ever since the government took away his still and I had been riding him all morning about the Yankees beating the Braves the night before. Now he was gunning for me.

"Anyway…," Jimmy continued snapping me out of my reverie, "he wanted me to interview the creators who are working on the **ASH** trading card set for an article for **FAN**. But I have to stay here and sign. So he suggested that you write it."

This was Renegar's revenge. I knew all these creators. I knew they were nice guys. But I also knew they had been to one of Joe and Jimmy's legendary OPENERS parties the night before. It would be amazing if most of these guys were awake, let alone coherent.

"Gee, Jimmy, I don't know…", I replied meekly. But comics' biggest Pamela Anderson fan had made up his mind. "You'll be great," he said "I've even written down some questions for you to ask. Now get out of here. I've got to sign books."

As I wandered dazedly around the room, I tried to remember what I knew about the **ASH** trading card set. I knew it was a 100 card series with a 10 card chromium chase set included. I knew Jimmy insisted that it have a low retail price so fans would really get their money's worth. I knew it was coming out from Dynamic Forces, the same guys who put on the show. And I knew that it featured art work from a stellar line of creators including Kevin Nowlan, Joe Lee, Tony Harris, Paul Chadwick and many more. As I stood there collecting my thoughts,

FOR ASH
WRONG PLACES

by Dave Baron

my confidence grew. I knew everything there was to know about this set. I knew it was printed on thick 24 pt stock and UV coated on both sides. I knew Joe Quesada had contributed ten new pieces to the set. I was ready. All I needed was a strategy to make sure people would talk to me.

If I had Jimmy's Brooklyn charm I would have just walked right up to these people. But I grew up in Ottawa, Canada, a federal government town. So I decided to stick with the strategy I knew best. Bribery.

After a quick trip to the quarter comics box I was ready. I had a strategy. I had all the facts I needed. I was going to kick butt. Then I read the name of my first interview subject and my heart sank. Nelson. I was going to have to interview Nelson after he had been out partying for three straight nights Renegar was going to pay.

I tried to comfort myself with the fact that Nelson was one of several real-life counterparts to the **ASH** supporting cast that were featured in the series photo subset. Plus he contributed a painting to the series. Surely, he would want to talk about himself. As I got within earshot I could hear him yelling, "Whoo-ha! Trading Cards!".

"Hey Nels, Jimmy wanted me to ask you a few questions," I informed him.

"Tell Jimmy to...," he began to reply.

"You get a free comic if you do it," I quickly interjected.

All of a sudden his countenance changed. A Hannibal Lechter type smile came across his face. "Sure. Sit down," he replied.

I fumbled for my questions and we began the interview.

THE NELSON INTERVIEW

Q: How come you only did one piece for this set?

A: Cause those bastards don't pay enough!

Q: You've done a lot of trading cards for Fleer. How was this set different?

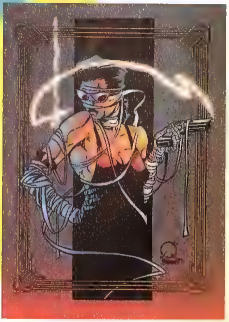
A: Well, Fleer pays me.

Q: What should fans do with these trading cards when they come out?

A: Bring them to me so I can sign them. Even the ones I didn't do.

Q: What working experience could top this?

A: Inking panel borders at Broadway Comics.



With that answer Nelson began laughing maniacally and started to finger the logo on his New Jersey Devils hat. I threw him a copy of **Iron Man** #67 featuring "The Fury of the Freak" and beat a hasty retreat.

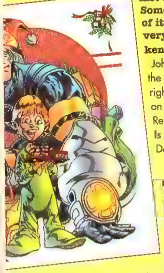
What was Renegar trying to do to me? Nice guys are in this set. Steve Epting. Rick Leonardi. Mitch O'Connell. Amanda Conner. Amanda Conner would have been nice. Instead he gives me Nelson.

I cautiously checked the next name on the list. John Ceballero. Now John was a nice

guy. He had done pin-ups for the **ASH** trade paperback and Crusade's **Shi: Senryaku** book. And he had told me that he was looking forward to the first week of December, when the trading card set was being released, because he had so many cards in the series. This would be a nice interview.

THE JOHN CEBOLLERO INTERVIEW

Q: How did you first meet Joe and Jimmy?
A: I met Jimmy at a Joe's Alibi gig. Joe and I met when we were both colorists up at Valiant.
Q: Is that where he got his famous pick up line, "I m going to color your world, baby!"?
A: [stunned silence]
Q: Never mind. Got any more Event stuff coming up?
A: Yeah. I'm doing a six page KID DEATH story for an upcoming special.
Q: Didn't there used to be two other Cebolleros? A duck and a parrot? What happened?
A: We had a big fight over the last tortilla in the fridge. Someone had taken a bite out of it and put it back. It all got very scary. We haven't spoken in years.



John began sobbing and I knew the interview was over. Just to the right of me David Mack looked on in horror. But he was on Renegar's list too. I tossed a **War Is Hell #1** John's way and sat David down for a few questions.

THE DAVID MACK INTERVIEW

Q: Does it annoy you that Joe Quesada keeps referring to you as the "Big Mack Daddy"
A: No. I actually kind of enjoy it.
Q: How did you first meet P & Q?
A: I met them at the Heroes Con in Charlotte. They offered me a ride on their firetruck.
Q: Is this the first painted trading card work you've done?
A: No. I've actually done quite a number of Kabuki cards and I just did a Strangers In Paradise piece for Terry Moore. But I am very happy with the ASH piece.
Q: Why can't the Red Wings win the Stanley Cup?
A: I really don't care.

THE MARK WAID INTERVIEW

David began staring blankly in to space and once more I knew it was time for me to leave. No comic for David though. Anyone who doesn't care about hockey gets nothing from me.

I was starting to worry This was a truly great card set but my interviewing skills were just not going to get that across. I looked down the rest of my list, pondering my options. Geoff Darrow. Way too big to talk to considering how these interviews were going. Denis Calero. Denis had contributed a great piece and his Atomic Paintbrush studio had provided stunning computer coloring for the cards. But Quesada had traumatized him earlier in the week before breaking out champagne and cookies for the entire studio. Dan Panosian, David Finch, Tenuta. None of them were at the show. Finally, salvation arrived in the form of the nicest man in comics, Mark Waid.

#1

#2

#3

SOLD
#4

#5

#7

#10

#20

#23

SOLD
#24

#27

#30

SOLD
#31

#32

#33

#34

#35

#36

#37

HOT!

Grab these Premium & Limited edition rings while you can! Rare Investment Opportunity!

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MEGABYTE ME

SV-362 Shark Pad Pro.

NINTENDO 64 CONTROLLERS

INTERACT

For those of you Nintendo 64 gamers out there, I want to tell you about a couple of new controllers for N-64 from fine folks at InterAct. The first being the P-300 Super Pad Plus and the second being the SV-362 Sharkpad Pro. These pads sell for $24.99 and $29.99 respectively. One of the principle differences in these aftermarket pads and the Nintendo pad is that the InterAct pads have a steel shaft on the joystick control instead of a plastic piece as in the Nintendo controller. Either of these two pads would be a definite plus. We here at the **FAN** office prefer the Sharkpad Pro because you can see through it, and we like to act like we know how things work. Besides, one of our illustrious staff bludgeoned a member of the cleaning crew with it after he accidentally unplugged the Nintendo just as this unnamed staffer was finishing the Lava Level. The hearing is pending.

P-300 Super Pad Plus.

—Todd Hoffer

MLB PENNANT RACE

PLAYSTATION-SONY

Yeah, the World Series is over. Yeah, the Yankees won. Yeah, Joe Torre's brother's got a new heart; but what does any of this mean to me now? I'll tell you what it means, it means that I can ignore football and basketball all winter long and keep my Playstation humming with the American pastime! In fact, if I play this thing long enough, I'm not gonna need to hear my place with anything but the power and smoke comin' off the 'station. The deal is this. Any team, any league, any ballpark. Play your friends or play the computer. The players' stats are from '95, though, so don't go looking for Brady Anderson to be hitting the stands with every at-bat! You can pop into Wrigley for a set or finish up in Fenway. It's all up to you. The ballpark recreation is perfect, and only a few glitches exist in the game. When you're playing your friends, see how long it takes 'em to stop you from stealing home or walking into the pitch to load the bases. You won't get off so easy against the computer, though...so watch out! I love baseball and I love my Playstation.

—Joseph P. Rybandt

FORMULA 1

PLAYSTATION-PSYGNOSIS

Gentlemen start your engines! As you slide yourself into the cockpit of one of these babies, you can feel the adrenaline rush through your body. As you anxiously await the green light, you press down on the accelerator. Feel the power of a 3.0 liter engine strapped to your back. Green light. GO!!! All this excitement from a video game you ask? Well, this is not just any video game. This is **Formula 1**, a new arcade-style racing game from Psygnosis. Your head will spin out from the number of options on this game. You can race the circuit or do a little one on one with another driver, but you have to have the linking cable. You get to chose which of the 13 racing teams or which of the 35 drivers from the 1995 season you want to be. Best of all, there's 17 courses of driving excitement to select from. If you think you've got what it takes, then try Monaco on a wet day! Oh yeah, I neglected to mention that you can control weather conditions as well, but I didn't want anyone to get a God-complex. Anyway, this is another gotta-have-it game for you racing fans.

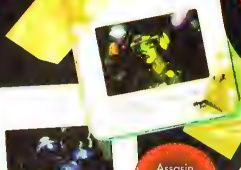
—Todd Hoffer

NHL FACE OFF '97

PLAYSTATION-SONY

What does a guy have to do to get into a fight around here? Oh I see, you just wait a minute, the fight comes to you! I went through this whole game lookin' for a fight...but that's just me. After all this is hockey. Same deal here with **MLB Pennant Race**: any team, any arena, any player. I don't know squat about hockey, but as long as you got the general idea, you'll do just fine. And if that guy checks you a little too hard, just drop the gloves and start swinging! You even get to hear the Canadian National Anthem when you visit the Canucks—now that's realism. Some of the viewing choices can be a little disorienting, but you gotta go with the flow. Set up for practice or charge into the playoffs, it's your puck and your dance. I only want to know one thing: where's the Zamboni?

—Joseph P. Rybandt



ASSASSIN 2015

Now we get to the reason I come to work each day. To kill. (Or at least pretend to with my computer. This new release from iNSCAPE is the stuff I live for. Enter Dirk Burkins (what a cool name). His mission—KILL Dr. Arnold, a scientist for MicroKomm, who has invented the ironic military droid, the Genocide 350 (hey, that's what got under the hood of my Corvette). You're outfitted with the usual: body armor and a way cool assault rifle. Now a mention of that little sidekick that's waitin' in the chopper for you after you whack this pinhead. So you pop the queen, but you're ready for extinction. Wait—there's a problem—they know you're there. Dammit! How do I get out of here without using my ass shot off? It's not quite as easy as it may seem. You've got to fight your way through the facility and make it to the other side of the building. Don't worry, though, your sidekick up in the chopper is guiding you through, you just have to kill everything in your path! I LIKE IT!!! Graphics are great and the first person perspective really makes you think that it's your kiester in the frying pan. Lock n load my friends, 'cause we're going hunting.

—Todd Hoffer

THIRD REICH

PC-AVALON HILL

Do you ever stop and wonder how WW II would have turned out if you would've been running things? Well here's your chance. Avalon Hill's **Third Reich** is a strategist's weldream. Start out in 1939 with the invasion of Poland. You decide were to place troops, armor, Naval and air support. So you think you can stop Hitler's Blitzkrieg? If not, take the other side, hit the British coast, and drive your forces all the way to London, or maybe, just maybe you can overrun the Russian homeland. Needless to say, the scenarios are endless. Unfortunately, there are not enough hours in a day or days in a week to play this game out. Unless you have no life and plenty of spare time.

—Todd Hoffer

PLAY GAMES?

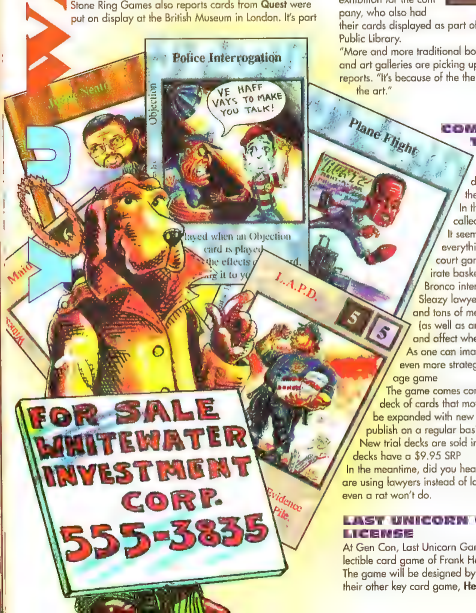
by

STONE RING LAUNCHES GRAIL LEAGUE

Stone Ring Games launched a players league for its **Quest For The Grail** CCG. Called the Round Table League, Stone Ring is producing special cards for those who will form local chapters of the league. The first ten chapters recognized by the company will get cards featuring a special gold-foil stamping. The next 20 chapters will get silver-foil cards. Also available to league members will be new 70-card decks that will be gold-stamped. Leagues can order ten of these decks for a price of $12 per deck. If a store forms the league, it can get discounts for the decks. All the decks will be custom-ordered for the league in question.

Anyone interested in finding out more about the Round Table League can call Stone Ring at (512) 747-RING. Stone Ring Games also reports cards from **Quest** were put on display at the British Museum in London. It's part of an exhibit of Arthurian influence in contemporary popular culture at the museum. It is the second such exhibition for the company, who also had their cards displayed as part of an exhibit at the Los Angeles Public Library.

"More and more traditional bookstores and even museum shops and art galleries are picking up **Quest for the Grail**," Stone Ring reports. "It's because of the theme and the extraordinary quality of the art."



COMPANION DOING TRIAL OF THE CENTURY GAME

Companian Games announced it's doing a new board game based on the U.S. system called jurisprudence.

In the true spirit of law these days, it's called **Trial of the Century**.

It seems that **Trial of the Century** will have everything one comes to expect from a court game with the possible exception of irate basketball fans upset over a slow, white Bronco interrupting their NBA Finals game. Sleazy lawyers, inept judges, and tons and tons of tons of media coverage factor into the game (as well as an occasional piece of law or two) and effect whether a player wins the case or not.

As one can imagine, it makes being an attorney even more strategic and interactive than your average game

The game comes complete with board, pieces, and a deck of cards that moves the game along. The game can be expanded with new trial decks that Companion will publish on a regular basis. The base kit has a $24.95 SRP. New trial decks are sold in display boxes of 12, but single decks have a $9.95 SRP

In the meantime, did you hear the joke about how laboratories are using lawyers instead of lab rats? It seems there's some things even a rat won't do.

LAST UNICORN GETS DUNE LICENSE

At Gen Con, Last Unicorn Games announced it's making a collectible card game of Frank Herbert's science fiction classic, **Dune**. The game will be designed by Matt Sturm, who also designed their other key card game, **Heresy**. Last Unicorn president

cohesive, detailed, and intricate background, the **Babylon 5** universe has incredible gaming potential, and the show has an enormous following. It's probably the most eagerly anticipated licensed role playing game ever." Future announced supplements include the **Earth Colony Sourcebook** and the Game Resource Kit for later this fall. The game is being done under a license from Wire Frame Productions.

Even Jason Moore doesn't expect the game to hit the market until next year.

Until then, Last Unicorn just sent the first **Heresy** expansion, Project: **Demiurge**, to the printer. A second expansion is already in development by Sturm. Also, LUG's award-winning role playing game **Aria**, has gone into a second print run. There are also discussions of putting **Aria** onto the World Wide Web.

PEREGRINE RELEASES BOB'S WORLD RPG

The Canadian-based Peregrine unveiled its first major role playing game at Gen Con this year: **Murphy's World**.

Murphy's World is set on the planet of Faerie, where not only do all the people of myth and legend exist, but Murphy's Law also applies. That means anything that can go wrong, whether it's physical or magical, will go wrong and protagonist Sean Murphy is there to see the effects of it. Gamers are usually the next dependent on the whims and fancies of the game moderator. Making matters even more interesting is the fact that the game is designed to use whatever gaming system he or she prefers and players can switch them if it provides an even more interesting or gut-wrenching comic event.

At Gen Con, Peregrine also unveiled its plans for the first **Murphy's World** supplement, **Bob, Lord of Evil**. It sets Murphy and his motley crew into Faerie's Dark Lands, where its primary character and his cohorts are just as prone to have something backfire as the heroes. Then there's the matter of the "interesting" dark powers the good guys develop, while living in a company air mission in the Dark Lands. Then there's the trophy figures he survived three years in an academy dormitory, so he thinks he can handle anything.

CHAMELEON ECLECTIC DOING BABYLON 5 RPG

Chameleon Eclectic started shipping its **Babylon 5** RPG main rule book and **Earthforce** Sourcebook in September.

As most TV-oriented SF fans know, *Babylon 5* is the rapidly growing cult science fiction series produced by Warner Brothers. Now going into its fourth season, it concerns a space station trying to keep the fragile peace between five major rival alien races (humans, the Minbari, the Centauri Republic, the mysterious Vorlons, and the Narn. To top it, a sixth race called the Shadows are quietly but effectively trying to conquer the universe through subversion and terrorism.

"This is a really exciting project for us," says Chameleon president Charles Ryan. "With a

MAYFAIR TAKING FANTASY ADVENTURES CCG ON-LINE

Mayfair Games announced it has licensed its **Fantasy Adventure** CCG to ImagiNation Network (INN) to create an online version of the game. It will be part of INN's new CyberPark entertainment environment, which will also provide other interactive games including sports, adventure, card, and board games. ImagiNation Network has just sealed a deal with America Online and its games will be available this fall. Other online carriers are expected to be announced shortly.

Mayfair Games also plans the following expansions to their **Cosmic Encounters** and **Sim City** games. Mayfair brings back the old flare cards to the venerable (but revised) **Encounters**. It's 90 new cards and comes in a complete set. A Toronto Deck jains decks revolving around New York City, Chicago, Atlanta, and Washington DC.

Plans call for Denver, Hollywood, Houston and Vienna in the near future.

I.C.E. DOES DICE

Iron Crown Enterprises has entered the dice-game arena with **Dicemaster**. This fantasy-oriented game is made up of over 100 collectible dice and revolves around achieving various quests.

The basic starter kit is called **City of Doom** and contains 32 dice, 21 of which are 6-sided, while the last has 8 faces. Booster packs are made up of eight dice, one of which is the highly collectible 10-sided or 12-sided Doom cube. I.C.E. has also announced an expansion set called **Wilds of Doom** that includes 26 dice, a bag to hold all your dice in, and a playing tray.

I.C.E. also published **Middle Earth: The Wizard's Player Guide** for their popular collectible card game. The 216-page, square-bound book goes point by point on every card, including promos, that I.C.E. has produced, including basic game strategy and even some background on the world of the Hobbits and other fair folk that J.R.R. Tolkien created. It's really well worth checking out if this is your kind of game.

I Had a Dream defies explanation. It's one of the strangest but most engrossing comics I've read, with various plots that could take place at the same time or happen completely apart from one another. Its characters are mostly nameless denizens of a world vaguely similar to ours but fueled by paranoia and violence. And aliens. It is the mid-nineties, so you've got to have aliens. Creator Steven Gilbert's work has grown stranger from issue to issue, both in art and writing, and with #6, he analyzes the Kennedy assassination from inside a conspiracy that no one seems to understand. Issues 1-6 can be had for $3.00 each from 262 Patterson Street, Newmarket, Ontario, L3Y 3L8, Canada.

FAN: I have to ask this right off the top: What are you trying to do with *I Had a Dream*? There are plenty of running themes and symbolism, but I'd like to hear you try to explain it in your own words.

Steven Gilbert: The best I could describe it is two comic book series in one. The first three issues are really stream-of-conscience type stories, and my mindset at the time had a lot to do with that. It might be a stretch to imagine it, but especially when I was writing and drawing the third issue, the O.J. Simpson trial was at the forefront of my mind. And I don't know if anybody in the states heard anything about it, but in the Toronto area, there was the trial of somebody named Paul Bernardo, who was a serial killer. And, there was horrible, freaky stuff in my mind when I was doing 1-3. With the themes in the first few issues, that was my way of dealing with what was going on. Issues 4-6, on the other hand, were left-field from that.

What made you decide to self-publish a comic book in the first place?
I'm a masochist basically.

You'd have to be.
You do. I've always wanted to do comics, since I was old enough to hold a pencil. A friend of mine self-published his own comic, and he'd actually never drawn anything before doing that. And I've been drawing all my life and I've read a lot of comic books, so I thought if this guy could do it without really too much preplanning, it was high time I get my act together.

Was there a comic that changed your life?
The big one for me, and still probably my all time favorite comic book story, is **Ed the Happy Clown** by Chester Brown. I was 16 when I first read it. I saw him interviewed on TV up here in Canada, and during the interview, which was freaky to begin with, they kept flashing bits of artwork from **Ed the Happy Clown**. Up to this point, I had never seen anything even remotely like that. And something just snapped in my mind and I thought, "I have to read this comic book." I found some copies at a convention, and I thought this was just unbelievable. I remember going in a week later to the comic store I shopped at and literally canceling all of the titles that I had and writing **Yummy Fur** on my list and stuff like that. Another one was **Weirdo**. I picked up a couple issues of that, the issues that Peter [**Hate**] Bagge was editing. It was by people who were just coming into the comic book world at that time, it was pretty incredible. But **Yummy Fur** was definitely the first one.

Artistically, your work is very reminiscent of Charles Burns, who was also very prevalent at that time.
I'm not sure what the first thing I saw from him was, one of those col-

lections, **Big Baby** or something. I know people look at my stuff and they think immediately that I must read Charles Burns. I've been drawing this way since before I saw Charles Burns' stuff, though, and I feel like I've actually been developing this style forever. I remember seeing some old Marvel stuff inked by Joe Sinnot, and I just couldn't believe that a human hand could draw that slick. That was what got me into doing this sort of art style. When I first saw Burns' stuff, it was immediately a sense of, "Oh, there's somebody out there that I have the same sort of frame of mind as, in terms of artwork."

While most of your work is very serious, at the same time, the single page stuff you end a few issues with is quite comedic. And *Luke Perry Confidential* is just riotous. Where did that come from?

Actually, with **Luke Perry Confidential**, there was a mini-comic and zine show in Toronto, and I wanted something to take around to trade or whatever. So I was digging through some old artwork, and I found the pages for it I drew back in 1992. And I pulled the pages out and started laughing my head off at them. I thought it was still pretty funny. I printed it up as something to trade to people for what they were doing. And now I'm going to keep it in print. In fact, anyone who orders from me can have a copy for free.

That's great, it's very funny. What's next for you?

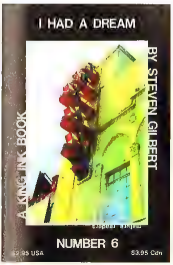
My next new comic is called **Gardenback**, and it will be out in march of 1997. I've finished the artwork for it, and it's a companion book to **I Had a Dream**. It takes the same characters but it's a completely stand-alone, one-shot comic. It's something I plan to do once a year, like an annual, to keep my hand in with these characters. The state of the market right now is goofy, yet the comic is doing OK, but it's not selling gangbusters, so it's more when I can afford to put an issue out. I figure the best thing for me to do is work on self-contained comic books. **Gardenback** is completely self-contained. I'm starting on another comic already called **Coleville**. It's something set in the real world, it's like a true crime story set in the Southern Ontario area right now.

Is there anything you want readers to know that we haven't covered?

Support the small press, that's what I tell everyone.

What would be your advice to someone who was going to start self-publishing a comic book?

In terms of advice about content, the readers who buy independent and self-publish alternative stuff, they're pretty smart about knowing when someone is sincere in what they're doing. If you're sincere about what you're doing, and a person can tell that you're really interested in what you're writing or drawing about, then go for it. For anybody who's interested in comics, even guys working in the mainstream, it's a real education to self-publish something.■



It's a rough world out there, especially for self-publishers But your work can get the exposure it deserves, it's easy Just mail an old Hot Wheels car and a couple copies of your comic to Toph the Self Service Guy, ***Overstreet's FAN****, 1966 Greenspring Dr., Suite 405, Timonium, MD, 21093. Steven sent an old Which Witch? board game, and now he's famous!*

indy sidebar

BOX OFFICE POISON
Antarctic Press

Alex Robinson's **Box Office Poison** was originally a mini-comic that went six issues before someone finally wised up and said, "Hey, this is really good stuff. Let's make it a bi-monthly regular-sized comic." In this case, that someone was Antarctic, and they were right, this is really good stuff.

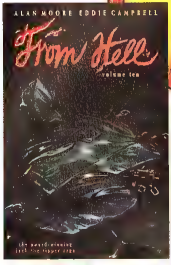
The story of Sherman, an average, everyday guy living in the big city, and his circle of friends, **BOP** is not simply another slice-of-life comic. These people are real, they're like you're last roommate, your last boyfriend, or even you. They suffer from the same inflated aspirations and hopeless expectations as you do, and the things that happen to them and the ways they handle it all are genuine. There are no cliches, no mysterious pasts, and no kidnappings, making this a lot more believable than other supposedly "real-world" black and whites.

What's more, none of these characters are perfect. Just as your friends' flaws are subtle but noticeable to you, such is the case with Robinson's cast. He's not afraid to let you see them for what they are, whether it be artist-friend Ed in desperation for any job he can find, or Sherman with a serious case of the jitters on his first date with Dorothy. Robinson's not afraid to let it (literally) all hang out.

And the dialogue is dead-on, with a few pages during the aforementioned date being mostly text and completely accurate in catching that "I'm having a first-date conversation" feel. All of the exchanges, in fact, feel like real conversations, some you may have had variations of this past weekend. By the end of issue #1, there are so many different directions **BOP** can go in, you'll be wanting issue #2 right away. Better let your retailer know, or you might miss this one. And, as this is just getting started at Antarctic, now's the time to jump aboard.

Toph

OVERSTREET'S FAN™



FROM HELL VOLUME 10
KITCHEN SINK PRESS

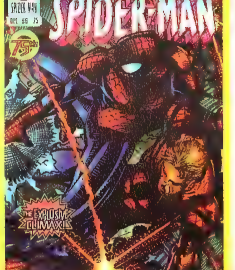
When people were talking about how comics weren't just for kids anymore, they were talking about books like **From Hell**, Alan Moore and Eddie Campbell's Jack the Ripper saga. Epic in scope, Moore and Campbell have token comics to new heights with a story that is expansive in approach, extensive in research, and elaborate in execution. Over the last several years, Moore has mixed actual events, popular theories, and entertaining insight into what might possibly be the most underrated comic ever to be published. More importantly, **From Hell** showcases Moore's incredible talent as a writer, offering proof that he is truly the grandmaster of modern comics. But hey, if you don't believe me, buy all ten volumes of **From Hell** and judge for yourself. Then we'll talk....

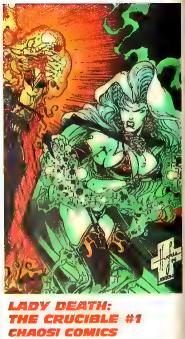
—Scott Braden

SPIDER-MAN #75
MARVEL ENTERTAINMENT

It's all over. After an exhaustive journey, there is only one Spider-Man and, yes, he is Peter Parker. **Spider-Man** #75, the final chapter in the four part Revelations storyline, confirms our belief that Spidey can be great again. Fans of old and new can rejoice in the return of Spidey's greatest foes and closest friends. Produced by the creative team of Howard Mackie, John Romita Jr., and Scott Hanna, this issue proves there is still a little magic left in comics. It may even be... perfect. And if you listen carefully, shhh... you can hear echoing down the streets a maniacal laugh. It's chilling. It's exciting. It's **Spider-Man**.

—Jeff Dillon





LADY DEATH: THE CRUCIBLE #1
CHAOS! COMICS

Just when you think you've got it all figured out, Brian and the boys at Chaos! throw you a curve. **Lady Death: The Crucible** #1 picks up were **The Odyssey** ends. As we begin our story, Vandala and Lady Death have transported to the Golden Realm of Asgard, were Vandala tells Hope (Lady Death) of how all this chaos has started. Odin (Val-Father of Asgard) and his followers are attacked and massacred by the minions of Genocide. Genocide is P.O'd because Odin's power cannot be found; this leads to Genocide's minions going on an all out hunt for said power, which, of course, leads to plenty of wanton carnage. I don't want to give the whole story away, but I will tell you that Lady Death finds out more about her past and her family, not to mention her real FATHER! Can we say siblings? That's right—Hope has family in them thar hills. I'll let you find out about that on your own though. Brian Pulido (the master of Chaos!) has done an excellent job of giving you just enough of the tale to kept you salivating for more but not giving the whole thing away as so many writers do. My cloak goes off to you, Brian. As for the art, what more can anyone say but FLUID. I don't think Steven Hughes could have bad artwork. The way the art and text flow together, it's almost as if Brian and Steven share the same thoughts...and nightmares. And let us not forget Jason Jensen, who's coloring makes it all come to life. This is without a doubt the best **Lady Death** series yet, and I'll wager I won't find someone BRAVE enough to disagree with me!!!

—Todd Hoffman

fave's

BATMAN/CAPTAIN AMERICA
DC COMICS

Hey, does anybody remember the ill-fated **JLA/Avengers** that was solicited all those years ago? You know, the big ol' team up that would've had all your favorite DC heroes battling it out with those ever-so-popular Marvel guys—specifically Batman and Captain America?!! Well, I do, and I've been hearing rumors about a team-up between Caped Crusader and Cap for about ten years now, never knowing what to expect, why worry when you have John Byrne producing the best DC/Marvel crossover seen come from either company. Byrne gives us action, adventure, surprises, and a whole lotta fun!! Setting the story during World War II, Byrne has written and drawn a story that just doesn't miss!! So while I'm sorry it took ten years to come out, Batman/Captain America is worth the money—and well worth the wait!!

—Scott Braden

UNTOLD TALES OF SPIDER-MAN '96
MARVEL ENTERTAINMENT

We've told you before, and now you've forced us to tell you again ...this comic is amazing. I am not a Spider-Man fan...never have been. But told through Kurt Busiek's eyes, this character takes on a feeling not found in any other comic on the racks (well, maybe **Astro City**, but that's Busiek as well). Add the brilliant re-working of the classic Spidey mythos the fabulous pencils of Michael Allred (w/Joe Sinnott inks) and this is one-hella-va deal for $1.95. The story deals with the rivalry between the Human Torch and Spidey. Throw in the rest of the FF and a fight between Spidey and Namor, and it's the 1960s again...in a good way. You even get supporting cast profiles, the recipe for Aunt May's Wheatcakes, and more. There are a lot of new comic ideas and concepts, but it never hurts to rely on what came before, and that's what this series is...the ultimate homage.

—Joseph P. Rybandt

COVENTRY #1
FANTAGRAPHICS

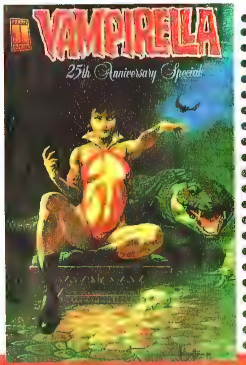
Hunley is a town that's plagued by frogs. Claudia is the person they hire to get rid of their little plague. She's from Coventry, you see, which has some problems of its own. There's a rash of murders (all guys named Bob) that aren't getting solved anytime soon, and, unbeknownst to anyone, a very evil, very small demon named Beezil has escaped from his cage and started eating people. Well, actually, he starts with a cat, but people soon follow. Creator Bill Willingham is the guy who brought us the excellent first batch of **Elementals** issues back in the mid-eighties, and his work here is even stronger. The art is sharp and detailed, the story is clever and intriguing, and the characters are engaging. Except for that Beezil, he's just evil and annoying. But that's the point, I suppose. This is a book that will leave you waiting for the next issue and wishing you lived in Coventry yourself. It's what your life would be like if you could just add a splash of Vertigo. It's a book you'll be very glad you picked up.

—Christopher Woodward

THE BIG BOOK OF THUGS
DC COMICS/PARADOX PRESS

In a time when our urban landscape is riddled with packs of wild youths preying on innocents comes the next installment of **The Big Book** series, **The Big Book of Thugs**. OK, statistically, the facts are quite different than what the opening sentence has led you to believe, but the TV news makes such declarations, why shouldn't I? While the title of this may imply that school yard bully who grew up to become a mob boss or drug cartel chieftain, this book mainly focuses on gangs. The usual blend of information and quality art that this series has been known for is weaker in this edition. Writer Joel Rose occasionally sacrifices solid information for a broad overview of the gangs. Granted, the expansive subject matter doesn't allow for a lot of specifics, however, the end result is not quite as informative as expected. Some of the gangs mentioned here could historically be tied to the **Big Book of Conspiracies**, yet Rose tends to overlook such connections for brief character profiles of gang members. Yet, when put into the perspective of America's rise as a nation, it definitely gives an overview of who we are as a people. Yet, noticeably absent in this series is the CIA. Aren't they the biggest thugs of them all?

—Benn Ray



VAMPIRELLA 25TH ANNIVERSARY SPECIAL
HARRIS COMICS

Vampi showering in blood! Vampi smooching the Blood Red Queen of Hearts! Vampi tripping on psychedelic herbs! Vampi in chains (twice)! Did I mention she smooches the Blood Red Queen of Hearts? Oh. Well by all that's unholy, what more do you need?! This scantily-clad girl from Drakulon celebrates her 25th anniversary on Earth with a stunning 48-page special, scripted and illustrated by a roll call of comic book star creators—Texeira, Marrison, Bair, Nowlan, Ellis, Conner, Palmiotti, Robinson, Lago, and Nebres. With Forrest J Ackerman waxing nostalgic on Warren's glory days and a cover painted by Frazetta, this book does Vampi proud. Cheap film adaptations notwithstanding, this year has seen Vampirella re-establish herself as the one true bad girl, and with a full slate of projects already planned for 1997, Vampi should fly straight and true into the 21st century. Did I mention she smooches the Blood Red Queen of Hearts?

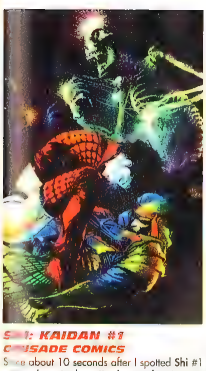
—Arnold T. Blumberg

SPECTACULAR SPIDER-MAN #241
MARVEL ENTERTAINMENT

Did you hear?? Norman Osborn, the original Green Goblin, the quintessential Spider-Man archenemy, is back! Peter Parker is the one true Spider-Man! Ben Reilly is clone dust! Mary Jane's baby is missing (last seen being carted into Norman's limo)! This can only mean one thing—the long nightmare is over, and Spider-Man as we all knew and loved him is back. Following the "Spider-Man: The Apology" storyline (I'm sorry, Revelations), this issue takes a few moments to reaffirm what made Spider-Man great, before the clone fiasco stole our childhood hero from us. We are reintroduced to the intrinsic tragedy of Peter's life and his indomitable will, and we see the Parkers resolve to overcome their latest hardships and look to the future with new hope and strength. As we leave Peter and Mary Jane swinging together through the New York skyline, all I can say is that at least for now, Make Mine Marvel...again. And thanks guys.

—Arnold T. Blumberg

Which covert organization did John Lynch leave to join Gen[13]?



SHI: KAIDAN #1
CRUSADE COMICS

Since about 10 seconds after I spotted **Shi** #1 at my local comic shop, I've been a fan. I continue to enjoy the regular series and I've liked its spin-offs. What I haven't cared too much for have been some of the black and white **Shi** series. It's not that the other series were bad, they just weren't my cup of tea. **Shi: Kaidan** #1 is not only an exception to my previous statement, it's a BIG exception. This collection of ghost stories (it came out the week before Halloween) was a mix of solid short stories superbly mixed with the individual artists and their respective talents. Mike Kaluta, Jamal Igle, Stan Sakai, David Mack, Jason Orfalas and Val Mayerik give each of the stories an individual look while at the same time making them fit in the overall context of the book. If you missed it, go back and pick it up. If they do another one next year, I'll be the first in line.

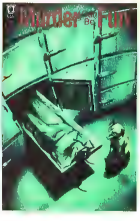
—J.C. Vaughn

THE INVISIBLES V2#1
DC COMICS/VERTIGO

The coolness is back!! After giving us a couple of months to catch our breath, Grant Morrison is restarting his **Invisibles**, those super-dope freedom fighters who are all that stands between us and the end of the world!! Bringing readers up to speed, Morrison introduces us to another Invisibles group, explains what evil lies beneath the New Mexico desert, and has King Mob getting it on with the beautiful Ragged Robin!! And with beautiful art by Phil (**Tempest**) Jimenez, what else could you want?!! Read it. Know it. Live it

—Scott Braden

MURDER CAN BE FUN #1-3
SLAVE LABOR GRAPHICS



Well, I've personally never tried it, but that's what I hear. Actually, from reading this series, you get the impression that murder can be funny, or at least entertaining. And aren't we all fascinated by death? Who doesn't slow down at the sight of an accident? Well this series, based on John Marr's successful 'zine, takes advantage of just that.

Wisely focusing an issue on disasters (#1), celebrities (#2), or postal workers (#3), Marr takes us inside the wonderful world of death and provides us with a humorous perspective of what our fellow man (and woman, as the case may be) is fully capable of. Informative, entertaining, and oddly enough, true, Marr's **Murder Can Be Fun** is a cool new series that should appeal to any fans of DC's **Big Book** line. While I know it's a cliché, **Murder Can Be Fun** proves time and time again that fact really is quite often stranger than fiction.

—Bonn Ray

SPAWN: THE IMPALER #1
IMAGE COMICS/TODD MCFARLANE PRODUCTIONS

Death, destruction, blood, swords—and all packed into one issue! This gory painted version by artist Rob Prior adds a new twist to the Spawn universe. Now the blood oozes and the flames roar to the beat of the demon's heart whose lost love lies somewhere in a gruesome city. Only problem is she doesn't remember him. How will he convince her of his promise from years before? And can a Spawn book really combine romance with gore and violence? Guess you'll have to check it out to find out the answer for yourself

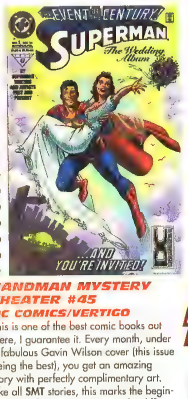
—Cathy Disbrow

SUPERMAN: THE WEDDING ALBUM
DC COMICS

Lots of people thought that this would never happen. Boy, were you guys wrong. And with wedding showers, bachelor parties, and guest stars galore, what more could you expect from the "Event of the Century?" I'd list creators, but I just don't have that much room; simply put, if you worked on **Superman**, you probably worked on this book. And despite all the hype, this really is a great culmination of a romance that has lasted over sixty years. Even the **World's Finest** reunion between Superman and Batman makes you want to say "thanks for the invitation."

And now the really important question...Superbaby?

—Jeff Dillon



CREED: CRANIAL DISORDER LIGHTNING COMICS

OK **Creed** fans!! Grab your frogs and let's go on a wacky adventure into Mark's dream world in this three-part fantasy. After losing his best friend C.J., Mark (a.k.a. Creed) wanders lost and alone in his little world. He does have human friends to hang with, but it's just not the same without his amphibian buddy. Like before, Mark's fantasy girl, Mary, pays no attention to him but the dream world pays attention to her. Poor Mary gets...oops, don't want to give that away. Anyway, it's up to our four-fingered, big-footed hero to get his act together and move on. Will he ever find C.J. and be able to help Mary? Check next time in **Creed**.

—Cathy Disbrow

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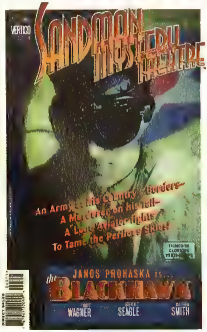


SANDMAN MYSTERY THEATER #45
DC COMICS/VERTIGO

This is one of the best comic books out there, I guarantee it. Every month, under a fabulous Gavin Wilson cover (this issue being the best), you get an amazing story with perfectly complimentary art. Like all **SMT** stories, this marks the beginning of a four-part story arc. The difference between this issue and all the rest is the guest artist Matt Smith who does a fantastic job. Our hero, Wesley Dodds (a.k.a. the Sandman) and his sexually charged girlfriend Dian Belmont are introduced to the flying world of Blackhawk. The backdrop for the whole affair has to do with a man named Hitler and the beginnings of the Second World War. Writers Matt Wagner and Steven Seagle have the rare opportunity to retell the Golden Age, only with more action, intrigue, and sex. The combination is perfection personified.

—Joseph P. Rybandt

STAR TREK/X-MEN
MARVEL
ENTERTAINMENT/PARAMOUNT

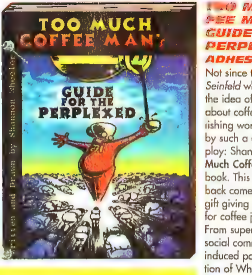
Captain's Log, Stardate 4740.5, James T. Kirk recording: While fighting something called the Shi'ar Empire, we've encountered what appear to be weirdly drawn mutants from Earth's past. As Mr. Spock was quick to point out, this is all far from logical, and, in fact, it strikes me as quite absurd. It could well be the most obviously miscoded encounter we've ever had. These mutants seem predisposed to hostility but display flashes of intelligence despite their stilted dialogue and habitual need to strike poses, as though drawn by someone who's seen too many issues of Vogue. It's almost as though we're all being manipulated by clumsy sets of hands to serve some twisted purpose. And while I find myself strangely drawn to these mutant Earth women, none seem interested in me. If only I had the charms of my youth. If only any of this made sense. Wait...the enemy has come into sensor range. It is our most dreaded of foes...it is a crossover!

—David Norman

CHALLENGERS OF THE UNKNOWN #1
DC COMICS

This is not your father's Challengers of the Unknown. In fact, the Challengers either, instead it seems to be a rather muddy and none too subtle attempt to feed off the Gothas mania that has swamped this country's media in its grey, three-fingered little fist. With a clichéd story and unappealing characters, this comic does pose one challenge—making it through the whole issue without falling asleep. Add to that a spoiled ink approach to the artwork and an uncalled for appropriation of Donald Sutherland's likeness for one of the characters, and you have a rather unimaginative project indeed. At one point, a girl meets the "new" Challengers of the Unknown, and asks "aren't the Challengers middle-aged white guys?" That's right dear, they are, and there's nothing wrong with that. Go back to sleep, it's all been just a very bad dream.

—Arnold T. Blumberg



TOO MUCH COFFEE MAN'S GUIDE FOR THE PERPLEXED
ADHESIVE COMICS

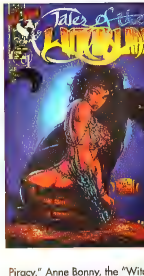
Not since the episode of *Seinfeld* where Kramer pitches the idea of a coffee table book about coffee tables has the publishing world been captivated by such a unique marketing ploy. Shannon Wheeler's **Too Much Coffee Man** coffee table book. This limited edition hardback comes just in time for the gift giving season and is perfect for coffee junkies everywhere. From superhero parody, to social commentary, to caffeine-induced paranoia, this collection of Wheeler's finer work functions as the perfect introduction into the percolating world of **Too Much Coffee** Man. And for those of you who are *Independence Day* freaks and those who are dying to see *Mars Attacks!*, thrill as TMCM fights off an alien invasion, java-style. So pour yourself a good cup o' joe and snuggle up with some excellent winter-time reading.

—Benn Ray

NIGHT FORCE #1
DC COMICS

Whew, talk about the violence in kids these days. In this comic, you've got kids whacking their friends in the head with shovels and sticking forks in their parents' necks. These, however aren't the examples that the political doomsayers who are trying to censor our media are talking about. Something has really gone screwy with the kids in this story. Whatever it is, it's enough for Baron Winters to assemble a new Night Force, a team that battles mystical threats. Behind the scenes, Winters is manipulating things to bring together a gambler, the husband of a woman attacked by one of these crazy kids, and his sister. Years ago, **Night Force** developed a limited cult following. Here, with Marv Wolfman again writing the title and Brent Anderson doing a remarkable job continuing the mysterious and threatening artistic feel that Gene Colan was able to achieve on the original series, this new series should not only please fans of the old **Night Force**, but develop a legion of new readers as it bridges the gap between DC/Vertigo and the regular DC Universe.

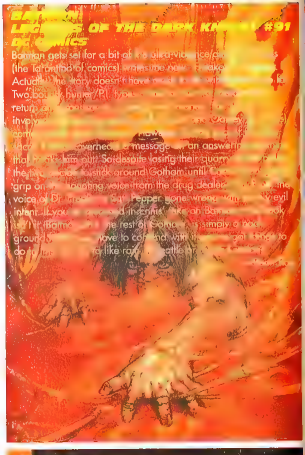
—Benn Ray

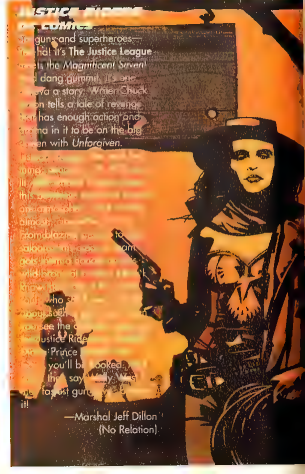


TALES OF THE WITCHBLADE #1
TOP COW COMICS

The recent Tony Daniel/Kevin Conrad fill-in on **Witchblade** #9 was only a preview of what these guys can do with the Witchblade. **Tales of the Witchblade** #1 is an awesome showcase of just what this penciller/inker combination can do when they're set loose in the "Golden Age of Piracy." Anne Bonny, the "Witchblade of the High Seas," takes center stage in this tale of Blackbeard, swordplay, carnivorous plants, and tight-fitting pirate costumes. Daniel and Conrad clearly can kick butt with their artwork (the only breakdown appears when Anne is wearing only the Witchblade; the previous enchantment the character held gives way to the inevitable questions about chafing). The duo will be working together again on **The Tenth**, a brand new Image title previewed in this issue of the comic. Writer Christina Z. may have found even more of a niche with these Anne Bonny stories; they're got a distinct flare and they're always entertaining.

—J.C. Vaughn





fave 15

Each month, the critics at FAN get together and vote on titles which have remained consistently good from the ones that have been reviewed. This list is not based on demand, rarity, or price speculation; this list simply comprises the books that make it to the top of our reading stacks each month. So please, no wagering. Just look at this as the FAN RECOMMENDED READING LIST.

1. **BATMAN: THE LONG HALLOWEEN • DC**
2. **THE BATMAN & ROBIN ADVENTURES • DC**
3. **ASTRO CITY • Image/Homage**
4. **STARMAN • DC**
5. **JLA • DC**
6. **IRON MAN • Marvel**
7. **HOUSE OF SECRETS • DC/Vertigo**
8. **THE UNTOLD TALES OF SPIDER-MAN • Marvel**
9. **SUPERMAN ADVENTURES • DC**
10. **GENERATION X • Marvel**
11. **MINIMUM WAGE • Fantagraphics**
12. **THE AMAZING SPIDER-MAN • Marvel**
13. **PREACHER • DC/Vertigo**
14. **SPECTACULAR SPIDER-MAN • Marvel**
15. **HITMAN • DC**

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FAN 15

Hello, how is everybody? As we approach the gift-giving season, take a peek at what little Jimmy or little Susie might like to see waiting for them under the tree.

1

PREACHER #1
DC COMICS/VERTIGO
Have you heard of Garth Ennis? If not, you're the only one

2

WITCHBLADE #1
IMAGE/TOP COW PRODUCTIONS
Have you heard of Mike Turner? If not, you're the only one

3

WITCHBLADE #2
IMAGE/TOP COW PRODUCTIONS
A case of the terrible twos. Not just any case, a textbook case.

4

PREACHER #2
DC COMICS/VERTIGO
Way back when #1 came out, people seemed to have forgotten that 2 comes after 1. The orders reflected this lack of information.

5

HITMAN #1
DC COMICS
Garth Ennis and John McCrea loose in the DC Universe? Heaven help us all.

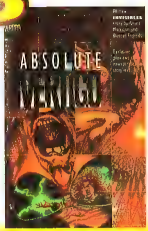
6

DAWN #1
SIRIUS ENTERTAINMENT
The finest looking "bad girl" of them all still holds the ke to our heart (and the key to Hell as well

7

DARK-CHYLDE #1
MAXIMUM PRESS
The definition of a sleeper, the book is under-ordered and turns out to be really cool, and sports variant covers as well. We've told you before....

8



ABSOLUTE VERTIGO
DC COMICS/VERTIGO
Still over a technical first appearance of Preacher, but close enough that fans are still shelling out modest bucks for it

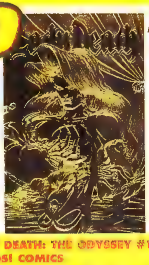
11

POISON ELVES #1
SIRIUS ENTERTAINMENT
Still a top contender, Drew and Lusiphur are here for the long haul

14

IRON MAN #1 (REGULAR EDITION AND VARIANT COVER) MARVEL ENTERTAINMENT
It's starting to look like the Lobdell/Portacio tale of Tony Stark might end up being the sleeper of this whole Heroes Reborn thing. And then of course, there's the Variant Madness.

9



LADY DEATH: THE ODYSSEY #1
CHAOS! COMICS
With the new **Lady Death** (**The Crucible**) mini-series hitting the stores, fans are waning off the old and heading for the new. Has Chaos! ever thought of making **Lady Death** ongoing?

12

CURSE OF THE SPAWN #1
IMAGE COMICS/ TODD MCFARLANE PRODUCTIONS
Most people were under the impression that this would be a mini series Most people are usually wrong

15

SUPERGIRL #1
DC COMICS
The story is by Peter David and the art is by Gary Frank. Do we really have to spell it out for you? Supergirl has a track record and look for this to keep going strong.

10

FANTASTIC FOUR #1 (REGULAR EDITION AND VARIANT COVER) MARVEL ENTERTAINMENT
The way to get the variant covers was so complicated that we still have NASA trying to figure it out for us! Both editions feature solid story and beautiful art.

13

CAPTAIN AMERICA #1 (REGULAR EDITION AND VARIANT COVER) MARVEL ENTERTAINMENT
The variant cover is the lesser of the two (duh). It's still early, but you can already guarantee that these are selling both editions as quick as the stores can get 'em!

HARDWARE #15 (!?!?!?)
DC COMICS/MILESTONE

Alright, you're a little confused about the choice this month, but you've come this far so just hang in there for a minute. Have you heard of **Impulse**? Of course you have. Have you heard of Humberto Ramos? Of course you have. All artists need to get their start somewhere, and it just so happens that the definitive **Impulse** artist himself got his start right here in these pages. Don't go looking for Hardware to have big feet or a tousled mane of hair, but if you look closely you'll see the beginnings of one of the best new pencillers around. As Humberto becomes more and more popular, fans are gonna try to find all of his work, and, since this is a Milestone book, it may be a little tough to find. Dig it!

THE BATMAN AND ROBIN ADVENTURES #1
DC COMICS

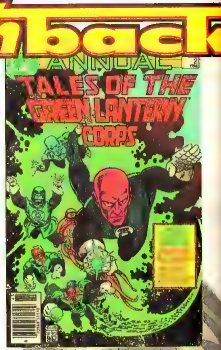
The show's popular, the toys are popular and the comics are popular! This whole Batman thing is gonna be big! One of the misconceptions of this comic is that it's just for kids. Well, you know how misconceptions can be, and in this case they are waaaaaay off. The previous **Batman Adventures** series did quite well, even in the after-market. Will it happen again? Hmmmmm...could be. Even if you aren't able to put your children through college with your sale of this comic down the road, pick it up and give it a read...it's well worth the time.

forecast flashback

TALES OF THE GREEN LANTERN CORPS ANNUAL #2
DC COMICS

Cover Date: Summer, 1986
Writers: Steve Englehart, Alan Moore, Mindy Newell & Paul Kupperburg
Artists: George Freeman, Bill Willingham, Trevor Von Eeden & Kevin O'Neill
Cover Price: $1.50

The Guardians of the Universe have left their homeworld of Oa, as well as those they have imprisoned there, for parts unknown. That leaves the diabolical Sinestro some breathing room to really have some fun. Framed around Green Lantern's mortal enemy trying to release himself by convincing an imprisoned god that the Guardians are not the all-powerful beings they believe themselves to be, four of comics' most inventive writers bring a new dimension to the Green Lantern mythos. And though every single story in here is worth the buck fifty, leave it to storyteller-supreme Alan Moore to present a tale of Abin Sur—the predecessor of Hal Jordan—which might be one of the best GL stories ever published. In "Tygers" we learn that Sur knew of his fate long before **Green Lantern** #1, as well as what might possibly be the final outcome between the Green Lantern Corps and the forces of evil. It isn't pretty, but it's cool nonetheless...just like this book. Search it out kids, you won't be sorry!!



production contest

Our production contest this time centers around pencil art. Before the scripter adds the dialogue balloons, before the inker and letterer do their magic, the penciler turns the words on the script (or plot in some cases) into art. Sometimes an editor will ask an artist to redraw a panel, a particular figure or background, or sometimes even a full page.

This month:

THE LOST

What would happen if Peter Pan was a Vertigo book? Okay, so we don't know either, but if you want an idea of how that would turn out, check out **The Lost**, the brand new interpretation of the Peter Pan legend from those keen folks at Caliber Comics. Marc Andreyko, Jay Geldhof **(Grendel)**, Galen Showman **(Renfield)**, and Mark Ricketts **(Nowheresville)** have combined kids' books and vampires and... you'll just have to read it. What we've got for you this month is two pages of pencil art by Galen Showman, at least one of which WON'T be appearing in **The Lost #1** (Get it? It was corrected!). All you have to do is answer this question correctly and send us your response by December 18, 1996. Here's the question: What famous novel was Caliber's **Renfield** based on?

Just send the answer with your name, address, and age to:
The Lost Pencils Contest
Gemstone Publishing, Inc., 1966 Greenspring Drive, Suite 405,
Timonium, MD 21093.
The Lost is © 1996 Marc Andreyko, James Geldhof, Galen Showman, and Mark Ricketts

unemployed looking for & work

Rima The Jungle Girl

During the mid-1970s, DC Comics published **Rima**, a short-lived gem that ran just seven issues. The series was an artistic tour-de-force, with great Joe Kubert covers (anyone thinking Joe can only draw battle-weary soldiers should check these books out!) and interior artwork by the vastly underrated Nestor Redondo. To ice it, the legendary Alex Nino drew backup stories in the first five issues.

Prancing around the unexplored jungles of South America, her waist-length silver hair flowing and wearing only a swim suit made of spider webs, Rima afforded Kubert and Redondo ample opportunity to display the female form.

But Rima was as fascinating as she was entrancing. While never fully explained, there was much more to her than just the Jungle girl angle. There were hints of great, untapped power—magic, mutant or perhaps spiritual. Certainly Rima's power over animals and her sense of oneness with the jungle went beyond any normal human abilities. And nearly two decades before **Animal Man** took on the issue of animal rights, Rima was militantly vegetarian. In fact, the native tribes referred to her as the "evil one," because hunters who entered her part of the forest never returned.

Over the years, Rima has attained near-cult status with 70s collectors, who are often paying substantially over guide for the series. As you can see, there is far more to the character of Rima than just eye candy, and it's these elements that make her a great candidate for a revival!

—Tony Starks

market

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A huge month in terms of happenings in comics Down Under. So sit down, buckle up and enjoy the ride...

DC COMICS

By far, the title that generated most conversation this month was the **Preacher Special**. Customer responses varied from "damned awesome" to "so depressing that following Arseface looked like a possibility!" Fans were very pleased with Superman's Wedding. What impressed them more was his haircut! We sold out of all wedding editions, regular and deluxe. Three cheers for DC keeping both issues at the same cover price. **Superman, Wonder Woman** and **Whom Gods Destroy** has sold fairly steadily. Batman fans were doubly pleased this month: **Gordon's Law** was well received, but **The Long Halloween** appears to be the Bat-fave with fans relishing in the focus on his traditional detective ways (of course the great art work and well-paced story helps too)

IMAGE COMICS

It's not Kansas OR Eden anymore as the cracks are showing. The satirical look at the Image Universe in **Gen^{13}B** was funny (but accurate). It has to be a cool issue anyway 'cause **Bone** is in it [—Gary]. The two hottest selling titles this month are **WildC.A.T.S** and **Tales of the Witchblade**. Jim Lee is reason enough to pick up **WildC.A.T.S** or so our customers would say. Tony Daniel's art and the magic of the **Witchblade** story have enticed customers to pick up **Tales**. **The Spawn Bible** sold out initially for us. **Curse of the Spawn** also did well but it will be interesting to see how **Spawn the Impaler** will do. Todd's Toys are by far in great demand Down Under, leading to heated competition between customers as to who gets the figures first [—Antony and Sam].

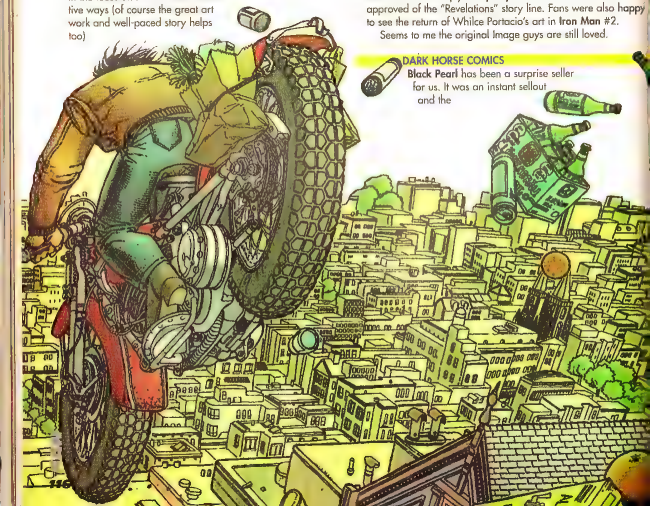
MARVEL ENTERTAINMENT

First off, the new **Star Trek** titles have been selling very well, and customers can't get enough of them. Fans have been flocking back to the store searching for comics as opposed to the strict diet of novels they've been living on. Greater demand for **Voyager** and **DS9** than **Starfleet Academy**. Feedback about **Star Trek/X-Men** has been that the story's shaky but the artwork was good. Peter Parker, the main Web-man, is back and customers are overjoyed! **Spidey** #75 was tres cool and fans approved of the "Revelations" story line. Fans were also happy to see the return of Whilce Portacio's art in **Iron Man** #2.

Seems to me the original Image guys are still loved.

DARK HORSE COMICS

Black Pearl has been a surprise seller for us. It was an instant sellout and the



reorder also sold out. *Star Wars* fans are interested in Mark Hamill's writings and have enjoyed the series so far. **BWS Storyteller** was also a good seller. The only query customers had was a good-natured (mostly) "how the heck do we pack this oversize thing?" The **Star Wars: Shadows of the Empire** conclusion sold out as well with fans concluding they really liked this mini-series. As for the Blanc Noir **Body Bags** title, overall we had a good response from fans—not one for the kiddies tho'.

MISC.

Ash didn't sell as well as we thought. **Vampirella** has also slowed a bit in sales. Hmm, all we want to know is how can you make **Razor** a family title??

IN THE FUTURE

Fans are eagerly awaiting the Acclaim stuff. The Marvel **Devil's Reign** lineup looks like a killer. Dark Horse's **Sin City** one-shot...c'mon, only a one-shot for Christmas again? The DC Plus lineup and **World's Finest** combinations are also high up on the list of must-haves. I guess we'll just have to wait and see...

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This past month we have seen a lot of excellent comics! Check out the following and see if you agree!!

ACCLAIM COMICS

I want to commend Acclaim for sending the advance black and white copies for me to read. I liked all of the titles and think that initially, they will sell. They will not reach old Valiant print runs because, while the art is good on all of the new titles, they really don't have as much impact as Bob Layton, Barry Windsor-Smith and Joe Quesada did. Also, the continuity among all the old Valiant titles was the strongest I had seen or have seen to date. Still, Acclaim has the right idea and I will be following these titles closely. I was trying to hold off on this report until at least **X-O Manowar** Vol. 2 #1 shipped, but I got pressed for time. So, next month, the Acclaim report will be much bigger.

The Grackle #2 sold more copies than issue #1! I don't know why but maybe word got around that this is a good read. I'm a big fan of Paul Gulacy and will read this whole series.

All of the **Armed & Dangerous** titles sell six to seven copies per month and **Sliders** sales have risen to fifteen per month.

BONGO COMICS

Generally, all of the Simpsons' related titles sell well. Any that don't sell in the first month will sell out as back issues This month there are two titles in particular that I want to mention: I ordered 75 copies of **Treehouse of Horror** #2. First week sales were slow. Only 25 copies sold. By the second week 35 had sold. I guess I'll have plenty of copies for next year. **Roswell** #1 did a little better. I ordered 55 copies and sold 40 in the first week.

CALIBER

Kabuki: Masks of the Noh #3 sold out in the first two weeks at 35 copies. Bit by bit this comic has created a regular following that will last for quite a while. I have seen this sort of following happen before with **Nexus** and **Grendel.** If you build a quality product, the customers will buy

CRUSADE

Talk about giving credit where it's due! Mr. Tucci has personally called me twice to check how sales are doing and to listen to Lee's and my input. Thanks Bill!

Tomoe/Witchblade: Fire Sermon #1 sold 40 out of 45 in the first three weeks. Not too shabby at $3.95 each! My only problem with inter-company crossovers is that it's hard to accurately predict sales

Who is the Crooked Man? #1 was not as hot. I ordered 6 copies and sold 2...you can't win them all.

DARK HORSE COMICS

Dark Horse Presents #114 was a great issue! Besides the **Lowlife** and **Trypto the Acid Dog** backup stories, this issue boasted a new Frank Miller short story starring Lance Blastoff (which was hilarious) and a **Star Slammers** short story on the flip side. The sales boggled me a little

though. I ordered 50 copies and sold 20 the first week. Personally, I thought a Frank Miller story would appeal more to the fans. No accounting for taste.

The first title from Blanc Noir was **Body Bags** #1. It sold out of 12 copies in the first day. Since it sold out so fast I did not get a chance to read this book but I will look over my future orders a little more carefully.

Classic Star Wars: Devilworlds #2 had more British reprints by Alan Moore. *Star Wars* fans take note. These short stories are really worth your time! Sales were 25 out of 50 in the first week.

I have really missed having regularly scheduled **Aliens**, **Predator** and **Terminator** comics ship on a monthly basis. Now, I am aware that Dark Horse lost the rights to produce **Terminator**, but I look forward to **Alien** and **Predator** mini-series. The latest example is the **Predator: Dark River** storyline. The main character is a cross between Schwarzenegger and McBain. The art is standard and the dialogue predictable, but this series is fun reading! The latest sales for issue #4 were 28 out of 33 in two weeks time.

DC COMICS

DC/Marvel: All Access #1 sold much slower than I predicted. I ordered 130 copies and sold a little over half in three weeks. The story was okay but the art looked hurried. The main reason for most of the sales was the fact that Spidey and Superman were together again.

The first issue of **Batman: The Long Halloween** just arrived. While I feel a little negative about a 13 issue maxi-series (especially since DC recently advertised no more lengthy story lines for Batman), this first issue by Jeph Loeb & Tim Sale was extremely good. Sales were 35 out of 50 in the first 5 days.

The latest star from Vertigo is the **Preacher Special: The Story of You-Know-Who**, starring Arseface. I ordered the same amount I usually do for **Preacher** and sold 50 out of 60 copies. It's a one-shot, so give it a try if you have not read any of the **Preacher** comics yet.

The **Superman Wedding Album** reminded me of the **Death of Superman** in quality, but not in sales. Lee and I discussed this for about a week before we decided on 200 copies per store. Well, I am a bit embarrassed, but Lee's sold only half of our order in the first week. There simply was no media support on a nation-wide level to make a significant difference. Most of our sales were from our regular customers buying an extra copy...just in case. Frankly, in our stores, this book flopped.

On a positive note, **Impulse** has been maintaining 50 copies a month, and **Supergirl** #4 sold a whopping 60 out of 70 in the first week. The **Superman/Wonder Woman: Whom Gods Destroy** #1 Elseworlds sold out of 45 copies in two weeks!

Teen Titans #1 sold very well. I ordered a little low at 35 copies but Diamond filled reorders and I received 25 more copies which sold out after five weeks. Issue #2 did nearly as well at 45 copies.

FIREMAN PRESS

Drywall: Unzipped sold out of 18 copies in one week! This title is a **Scud** spin-off. It was packaged very nicely and in color! I like seeing small press titles with color, it really helps sell comics. **Scud** fans, look for this title right away, it will be a sell-out.

HAMMER & ANVIL PRESS

George Komninos' **Portrait of a Young Man as a Cartoonist** #1 is my small press pick for the month. The initial sales were not high but the art was clean and consistent, and the story well written. Give it a shot!

IMAGE COMICS

Deathblow/Wolverine #1 had an eye catching cover and opened up immediately to a extremely detailed picture of San Francisco (which just happens to be 15 miles North from our San Mateo store). I ordered 70 copies and sold 50 by the third week. Right around April and May '96 the general sales of **Spawn** went down by about 50 copies. During the Summer sales were steady. The last two months sales have gone back up.

Presently we are selling over 150 copies a month.

The **Spawn Bible** just shipped. I am usually dubious about comics which contain more prose than art, but I ordered nearly as much as a regular **Spawn** comic anyway. Out of 120 copies, 90 sold the first week. I don't think that we have ever really lost money on any **Spawn** comic. **Spawn: Blood Feud** sold regular **Spawn** numbers and **Curse of the Spawn** is currently selling just as well. I have no fear that **Spawn the Impaler** series will sell the same. Keep it up, Todd! But, could you please do the penciling on an upcoming issue? I know that I speak not just for myself, but for the fans.

Alan Moore and Jim Lee are now working together on **WildC.A.T.S**. The sales improved immediately. Previously, I was ordering 70 copies and selling around 60 per month. Now I am ordering 100 and selling 90. Now we get to see Jim Lee art in two comics!!

MARVEL ENTERTAINMENT

Overall sales have been good. **Fantastic Four** #2 sold 220 out of 250 by the second week. **Avengers** #2 sold 100 out of 120 in the first week. I personally have enjoyed reading **Iron Man** the most. The characters have changed so much that I feel like I hardly know them anymore. This not only makes this comic fresh, but creates a greater sense of urgency to read the next issue!

The Clone Saga in the **Spider-Man** titles is finally over!! (Cheers, whistles and lots of "Finally!" are heard throughout the world.) The Clone Saga started out as mildly interesting and got progressively worse. The finale in **Spider-Man** #75 was the pinnacle of disappointment. Don't get me wrong, I like John Romita Jr.'s art. He is one of the few big names left that Marvel can boast about. My biggest problem is that the best idea that the "House of Ideas" can come up with is to bring back a villain that has been dead, in real time, not comic book time, for the last twenty years! Sales were decent on all of the **Spider-Man** titles and **Spider-Man** #75 sold 100 out of 140 in the first week.

Marvel has a new style of trade paperbacks on the market. The first is **The Essential X-Men** which reprints **Giant-Size X-Men** #1 and **Uncanny X-Men** #94 thru #119 for only $12.95! The reason this book is so cheap is that it was printed in black and white on newsprint. The art came out exceptionally sharp

If you have never been able to read the early adventures of the second team of X-Men, or just need an affordable way to re-read these stories without depreciating your personal copies, then this is a must buy.

TOPPS COMICS

X-Files sales would be the most consistently profitable title in our stores if they shipped regularly. I currently have five issues on order through Diamond of **X-Files: Season One** without having seen the first issue yet. The last time this happened with Topps they shipped four different issues in five weeks. Luckily, X-Files fans are patient and voracious buyers. Eventually though, this will dissuade fans from regular visits to the comic store which hurts the whole market. So, hurry up you guys!!

GOLD & SILVER AGE

The day after I faxed last month's **FAN** report, our Palo Alto store sold an **X-Men** #1 in VG for $750! Otherwise the month of October was very slow in the back issue dept. Here are the highlights: **JLA** #16 in VG for $41, #31 in VG for $20, #32 and 33 in VG for $14 each. **Amazing Spider-Man** #2 in Fair for $130, #4 in Fair for $75, #14 in Fair for $65, #488 in VF for $57 and #49 in NM for $80. **Journey into Mystery** #105 in Good for $11 and #116 in VF for $45. **X-Men** #25, 26, 27 all in Good for $10 each, #40 in VG for $20 and #94 in Fine for $130!

RELATED PRODUCT

I reported before that Lee's has done very well on **Dilbert** books. Recently Lee found a source for Dilbert T-shirts, coffee cups, and desk calendars. All of the product sold well but the t-shirts were by far the hottest seller. We have moved about 50 t-shirts in a month! This comic strip has replaced **Calvin and Hobbes** as the fastest seller for comic strip reprints in our stores

FINAL COMMENTS

Lately, there has been a sharp increase in the amount of inter-company comics published. With more and more creators self-publishing, and with all of the publishers aware of how lack-luster the market overall has been, I think we will now see crossovers between companies to be the next craze. Retailers have been very cautious about over-investing in company crossovers ever since the Image/Valiant **Deathmate** fiasco The more the companies work together, the more we all can benefit. Besides, I look forward to seeing many of my favorite characters pitted in combat against each other and a variety of villains.

That's all for this month, folks! As usual, I invite all comments, compliments and complaints to the above address.

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Hey kids! With another gift giving season around the corner, the folks who run comic shops across the country will soon be deluged with questions about the perfect gift for those loved ones who happen to be comic fans. This year, we'll be recommending the hip, happening fad that's currently sweeping the comics industry. That's right kids, now you can give anyone a gift that'll make both you and the recipient feel just like an industry professional!

Just give everyone a lawsuit! Besides being a gift that really keeps on giving (paperwork will be arriving at your friend's home long after the holidays are over), it's also economical because it virtually guarantees that you won't have to buy that special someone a gift next year! Of course, this option probably won't please those nostalgic people who still remember when toys were made of wood and comic books were more interesting than the behavior of those who produce them.

ACCLAIM COMICS

The first of their new wave of titles, **X-O Manowar**, landed on the racks without much fanfare. It appears that fans are a bit leery about buying into the whole Valiant thing all over again. That's really a shame because this book, although it's not going to change your world view or anything, was really kind of fun. The recent announcement that Mark Waid has plotted the book up to issue #39 may be enough to convince the more timid amongst you to at least give the book a try. You might even be able to still find a copy with the fully painted variant cover for around $5.

CHAOS! COMICS

This company has the kind of rabid following that we've not seen the likes of since Marvel Zombies freely roamed the Earth **Lady Death: The Crucible** #1 arrived and sold well, but not quite as well as **Purgatori** #1. Perhaps even diehard Chaos! fans are becoming bored with shiny covers that can also be used as Jell-O molds. Many fans seem to like the

way Chaos! releases their books...the occasional mini-series. Unlike Marvel's **Venom**, with their unending Chinese water torture approach, the folks at Chaos! seem to show a modicum of respect for their fans by not attempting to shave wave after wave of product down their throats.
Another thing that the Chaos! books have going for them, as both retailers and the haunting spirit of B.F. Skinner will attest, is that them hooters sure make for a long shelf-life.

DC COMICS

Superman: The Wedding Album sold moderately well but couldn't generate as much enthusiasm as a canned food drive in a survivalist compound. In fact, it appears that this non-event book has managed to drive the sales of the regular **Superman** titles down. The last time a ball this big was dropped was New Year's Eve. Thankfully, **Supergirl** sales are helping to make up for the loss.
The moderate sellers in the DC line continue to build: **Aquaman**, **Green Lantern**, the **Legion** titles, **Flash**, and **Impulse** are all selling a few more copies every month. Back issue sales support the observation, as more people start looking for surprisingly difficult to find issues to fill their runs.
The "Darker Side of the DC Universe" was recently introduced with the auspicious debuts of **Scare Tactics** and **Night Force**. The general consensus is that it's just not dark enough. Perhaps if they were to be collectively thrown into a closet, never to be released, that might be dark enough.

IMAGE COMICS

The comic industry was rocked today following a surprise announcement made by the dot portion of the famous Image Comics "I" logo. In an emotional statement, the dot said that the time had finally come to put aside past differences and rejoin the estranged rectangle portion of the logo.
Some industry insiders publicly speculated that the move may have become possible because of the recent departure of the black line that was unceremoniously removed from the prestigious post of "outline." It had long been believed that the black line was, in fact, responsible for the separation of the two portions from the start.
The reconciliation, taking place later this month, will likely be accompanied by an announcement of a name change for the publisher. "The company formerly known as Image" will thereafter be represented by its recognizable new logo.
In other related news, that **Spawn** book still sells a lot of copies.

MARVEL ENTERTAINMENT

The company that put the laugh back in Onslaught has scored a major hit by bringing back everyone's second favorite psycho named Norman. **Spider-Man** #75 and the other three parts of the Revelations storyline sold well, each requiring multiple reorders in order to meet demand.
Apparently, being impaled merely gave Norman a mild case of tetanus because he's back, and readers couldn't be happier. Who could've expected that Marvel's attempt at turning the Green Goblin into a hero would eventually be achieved when the character managed to kill the clone?
There was a new leader in the "must-look-at-the-bloody-car-wreck" category this month. **Captain America**, the previous leader, was easily over-shadowed by **Star Trek/X-Men**, the book that generally offended people's sensibilities, inspired more agonized cries of "Why, Lord?" than the Kennedy assassination, and sold surprisingly fewer copies than expected. If you're one of the few who enjoyed the book, watch out for the special variant edition that will come polybagged with a tin cup upon which the slogan, "We're Marvel...and we're begging" will be emblazoned.
Although it's easy, phenomenally easy, easier than saying yes to a proposition from Winona Ryder easy, to poke fun at **Captain America**, the book is selling respectable numbers. **Iron Man** is definitely the favorite of the Reborn books, followed closely by the **Fantastic Four**. Everyone still enjoys hearing familiar characters saying things like, "Hulk smash!", "It's clobberin' time!" and "Separate the head from the body, and you've got a breach of contract—Hail Hydra!"

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THE STORY BEHIND THE HOT COMIC

The Platinum Foil Edition of **Medieval Spawn/Witchblade** #1 has caused quite

a stir in the collector's market. This comic was sold by Top Cow Comics at the 1996 Pittsburgh Comic-Con and limited to a measly 500 copies. How and why such a collectible came to be is as interesting a story as contained in the comic.

The story really begins a year earlier at the 1995 Pittsburgh Comic-Con. Marc Silvestri and Top Cow were some of the many guests brought in by promoters Michael and Renee George.

Unfortunately the convention was held on Mother's Day Weekend and attendance was low, approximately 2,000, maybe 2,500. Life lesson "Don't compete with Mom" was learned by all the retailers, creators, and publishers present.

Marc Silvestri, being the righteous dude that he is, promised that Top Cow would be back for the 1996 convention, and that they would sell an exclusive variant of a full-size regular comic (they had sold only an exclusive ashcan at the '95 Con).

When the time came to produce the '96 variant comic, someone at Top Cow remembered how slow it was in Pittsburgh the previous year.

Not wanting to be stuck with a lot of extra unsold comics (these things do cost money to print), the decision was made to piggy-back a short run of 500 silver/platinum logo books behind a run of five thousand copies of a gold logo variant being produced for American Entertainment

Of course, the 1996 Pittsburgh Comic-Con, not held anywhere near Mother's Day, was an unqualified hit. Seven thousand people showed up for one of the best run and most fun shows of the year.

Inundated by a huge crowd clamoring for anything to do with **Witchblade**, Top Cow sold out of the book by 11:30 Saturday morning.

By the end of the show Sunday afternoon, the comic was selling for around $25-$30. This was before every retailer and fan realized this comic has the shortest print run for either any Spawn or **Witchblade** comic ever made.

The only other collectible that comes close for these two characters is the Spawn rings made by Stabur back in 1993. They made 500 of them in sterling silver and 25 in solid gold.

Now you can buy the platinum (It sounds so much more valuable than silver, doesn't it?) edition of the comic book for $60-$75...if you can find it.

I have my remaining copies priced at $60, they sell slowly but regularly at all the shows we do around the country. In many towns and cities no one has ever seen this variant before, and barely even read about it.

This comic is the perfect example of supply and demand economics at work, with a heck of an interesting behind-the-scenes story.

DID YOU SEE THAT?

Can you believe I got through that entire story without mentioning anything about Garth Ennis being the writer of **Medieval Spawn/Witchblade**? I'm so proud of my ability to restrain myself.

Ennis' name now has more sales power, on the retail level, than anyone else whose name isn't Jim Lee or Todd McFarlane. This highlights the importance of a well written story in a visual medium.

Writers like Ennis, Mark Waid, Kurt Busiek, Neil Gaiman, James Robinson, Alan Moore and Peter David have fan followings no matter who the artist is because you can count on an entertaining story when you pick up one of their books.

HOT COMICS

DV8 **Rave**—$6.00, **Spawn** #21—15.00, **Spawn** #19 & 20—$6.00 ea., **Hitman** #1—$12.00, #2—$7.50, #3—$5.00, #4 -$4.00, **Witchblade** #1—$15.00, #2—$20.00, #3—$10.00, **Darkchylde** #1 **Comicon Variant**—$20.00, **Darkchylde** #2—$8.00, #3—$5.00, **Tomoe/Withchblade Gold Foil Avalon Edition**—$20.00

INDEPENDENT PRICE REPORT

Since I'm talking about aftermarket prices, something I rarely do, I thought now would be a good time to review what some of the hottest new small press comics are selling for now. There is a lot of good reading to be found. The real trick is finding it before supply and demand causes the prices to climb too high.

Dreamwalker #1 by Jenni Gregory (**Strangers in Paradise** meets **Sandman**, Highly Recommended)—$10.00,

Dreamwalker #2 and #3—$5.00, #4—$3.00, **Another Day** #1 by Mario Miranda (1st Print, also Highly Recommended)—$8.00, **Cavewoman: Rain** #2—$8.00, #3—$5.00, **Snowman** #3 by Matt Martin—$3.00, **Vortex** #5—$5.00, **Zomboy** #1 by Tom Florimonte (variant cover, this is the next **Scud**)—$5.00, **Kiss and Tell** #1 by Patricia Breen (hip '90s kinda stories with a new-wave-deco art style)—$10.00, #2—$7.00, **Akiko on the Planet Smoo** by Mark Crilley (1st Akiko)—$15.00, **Akiko** #1 (regular series)—$5.00

MORE HOT COMICS

When is the second highest ordered comic of the month (according to Diamond Distributions' Top 100 Chart) considered a short-print comic? When it ships from Image's WildStorm Studios with eight evenly-distributed, totally cool variant covers. **DV8**, the new **Gen13** spin-off is a runaway hit at the sales counter.

Being early at the comic shop for the new books each week can pay off. In most areas only the early-birds were able to scoop up complete sets of these golden pieces-of-**DV8**.

Divide the average number of copies your local store buys of a new title by the number 8: 25 copies? That's 3 sets. Even a store with 100 copies can only fulfill the dreams and wishes of 12 of its customers. If you're ordering 100 copies of a new comic, you are doing large volume sales, so 12 is nowhere near satisfying your client base.

Then, factor in the folks who, in spite of the incredibly powerful temptation, resist and only pick up one or ("Oh why *not*, what the heck, you never know") maybe two copies. That cuts it down even more.

This means only one thing in these "don't-order-more-than-you-think-you-can-really-sell-times" we live in. Runners take your marks. The chase is on.

The smart money would be on the Jim Lee cover to lead the pack in the price category, but some of these covers are so seriously bitchin' they may give Jim's cover a run for the money.

I'm selling the Lee cover for $10.00 and the rest are $5.00 each and rising fast. Retailers are always trying to catch-up supply-wise with the demand for these books and that causes aftermarket prices to spiral.

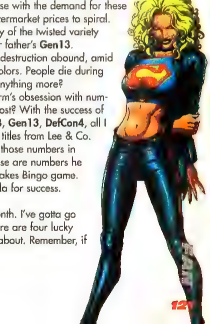
There is a very good story of the twisted variety here also. This is not your father's **Gen13**.

Ambivalent violence and destruction abound, amid great artwork and wild colors. People die during sex. Who could ask for anything more?

What is it about WildStorm's obsession with number titles that I love the most? With the success of their comics **Team 7**, **DV8**, **Gen13**, **DefCon4**, all I need is a couple of more titles from Lee & Co. and I get to start playing those numbers in Lotto. Privately, I think these are numbers he won big with at a high-stakes Bingo game.

Maybe it's a secret formula for success. 4+13+7+8=#1.

Well, that's all for this month. I've gotta go find a roulette wheel. There are four lucky numbers I have a hunch about. Remember, if you buy it, read it! ■



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Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest relection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases where market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary based on many factors, including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishing.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their *original* condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

THE EIGHT NOMENCLATURE GRADES

MINT (MT)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. *100% of Near Mint price*

VERY FINE (VF)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white. *Between 75% and 72% of Near Mint*

FINE (FN)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectable and desirable. *Between 41 and 43% of Near Mint*

VERY GOOD (VG)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed. *Between 26 and 40% of Near Mint*

GOOD (GD)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. *Between 14 and 16% of Near Mint*

FAIR (FR)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price. *Between 5 and 10% of Near Mint*

POOR (PR)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. *About 5% of Near Mint*

Contact us online at: PriceFAN @ aol.com

The Abominations #1

ABBOTT AND COSTELLO
Feb, 1968-No. 22, Aug, 1971 (Hanna-Barbera)
Charlton Comics

1 ..... 50.00
2 ..... 25.00
3–10 ..... 20.00
11–22 ..... 15.00

ABOMINATIONS (see H-LIX)
Dec, 1996-Present (3.50, color)
Marvel Comics
1-future Hulk story! nn 3.50

ABSOLUTE VERTIGO (see PREACHER)
1997; 1.99, cover, one-shot, mature readers)
DC Comics/Vertigo
Winter '95 Previews of upcoming titles includ ng Jonah Hex, Invisibles, The Eaters, Ghoddstorm g & Preacher
1-15.00

ACTION COMICS
No. 202, Mar, 1955-Present
National Periodical Publ/ DC Comics
1-Reprint (1988, 50¢ c) 2.00
202-220: 202-1st code-approved issue 225.00
221–240: 234- 1st Golden-Gorilla story 175.00
241–243: 251- Last Stanley Frommer 145.00
242 Origin/1st app. Brainiac (7/58) 1000.00
252 Orig/1st Silver Age Supergirl; intro of new Metal o 1150.00
252–262 app Supergirl 315.00
254- 1st meeting Of Rizamo & Superman 200.00
255- 1st Rizamo Lois Lane 155.00
256–261: 261-Origin/1st app Streaky the Super Cat 155.00
262, 264–266, 268–270 ..... 85.00
263 Orig/ n Rizamo World 115.00
267- 3rd Legion app. (8/61) 350.00
271–275, 277–279, 281–283: 281-1st 1001 issue 70.00
276- 6th Legion app 95.00
283 Legion Of Super-Villains app 75.00
284–Mon-El app 65.00
285–12th Legion app. (2/62) 75.00
286–290: 287- 14th Legion app. 290-(7/62)- 12th Legion app.; Phantom Girl app. 45.00
291, 292, 294–299 ..... 60.00
293-Origin/1st Comet (Superhorse) 70.00
300 (5/63) 45.00
301–303, 305–308, 310–320 ..... 22.00
304-Orig/1st app. of Black Flame (9/63) 28.00
309-Legion app.;Batman & Robin c & c artwo 25.00
321–333, 335–340 ..... 16.00
334 Giant (6-20), intergal Supergirl, Legion 38.00
341–346, 348–359: 344-Batman x-over 12.00
347, 360 (Giants G-33 & G-45) 24.00
361–372, 374–380: 377 Legion begins 9.00
373-Giant Supergirl (6/67) 27.00
381–424: 411-Eclipso org n 6.00
425 Adams art, The Atom begins 13.00
426–436, 438, 439 432-1st SA Toyman 7.00
437, 443-(100 pg. giant) 12.00
440, 441 442: 1st Grell-a on Green Arrow, 441-Grell-a 3.00
442, 444–449 454–458-anniversary issue 3.50
500 Superman life story (1/79) 3.00
501 551, 554–582: 521 1st app When 2.00
552, 553 Ke nal Man x-overs (2 & 3/84) 4.00
554 Byrne-a beg ns, New Teen Titans app. 2.00
585–589: 598 1st app Checkmate 1.50
590 (2.50, 84 pgs.) 5.00
601–643 (1.50 pgs.): 611 634 Catwoman 643 Perez-c/a/s begins 1.75
644–649, 651–661, 663–666, 668–673, 675–679, 680 Death of Lex Luthor 679 last 1 00-c 1.25
674-84-intro Supergirl 2.25
650-1 50, 52 pgs.)-Lobo cameo 3.75
662 Superman revels ID to Lois Lane 3.50
667-73, 75 pgs.) 2.00
680 682 ..... 2.00
683-Doomsday comes 5.00
683-2nd & 3rd part nps 1.50
684-Doomsday battle over 4.00
685, 686 Funeral For A Friend issues, Supergirl app. 2.25
685-2nd & 3rd printings 1.25
687 (1.95)-Collector's Ed., w/die-cut c 2.50
687-(1.50)-Newsstand Ed. w/trad. poster 2.00
688 699, 701-703 (1.50) 688-Eag Gardner c/s/a 697 Bizarro c/s/a 701 (9/94)-Zero Hour 1.50
695 (2.50)-Hyman Kurtz-c/a/embossed-c 3.00
700 (2.95, 68 pgs.)-Tuff of Metropolis pt. 1 ..... 3.00
700-Pilot num 8.00
0,704–709 (1.00/1.95) 704 (11/94) 1.50
710–738: 710-Kent's 1st app. c 714 Joker app 718-Batman-c/app 720-2nd print. 721-Mr. Mxyzptlk app 723-Johnson-c, Brainiac, an Superman 727-Final night 2.00
729 Lois Lane off-magazine-c 3.00
Annual 1 ('87) Arms/ Adams a/Batman app 6.00
Annual 2 ('89) 1,75)-Preez-c/a 2.00
Annual 3 ('91, 2.00, 68 pgs.) 2.00
Annual 4, 5 ('92 '93, 2.50, 68 pgs.) 3.50
Annual 6 ('94, 2.95)-Elsworlds story 3.00
Annual 7 ('95, 3.95)-Year One story 4.00
Annual 8 ('96, 2.95) "Legends of the Dead Earth" Batman-c/a/s 3.00

ACTION GIRL
Oct, 1994 Present 12 50-2 75 (66W) quarterly)
Slave Labor
1–3 (2.50) 2.50
4–8 (2.75) 2.75

ADAM-12
Dec, 1973 No. 10, Feb, 1976 (Photo covers)
Gold Key
1 ..... 55.00
2–10 ..... 20.00

ADAMS FAMILY
Oct, 1974 No. 3, Apr, 1975 (Hanna-Barbera)
Gold Key
3 ..... 65.00
2, 3 ..... 30.00

A DISTANT SOIL
Aug, 1997/Mar, 1999 (6.95/12.95)
Dorin ng/Star Blaze
mi-(6.95) "Immigrant Song" w/crew material. 7.00
mi-(12.95) TPB w/new material 13.00

A DISTANT SOIL
June, 1997-Present (1.95/2 50-2.95, B&W)
Asia Press/Image Comics
1–8 ..... 2.50
9-12 9 begin 2-50-c 3.00
13–15: 13-Begin 2.95-c 14-sketchbook 15-image issue 3.00

ADVENTURE COMICS
No. 200, May, 1954-No. 301, Sept, 1963
National Periodical Publications/DC Comics
200 ..... 385.00
201–208 ..... 225.00
209 Last pre-code orig, n Speedy 265.00
210 1st app. Krypto (Superdog)-c/story (3/55) 2500.00
211 213, 215–220: 220-Krypto app. 210.00
214 2nd app Krypto 325.00
221–246 ..... 175.00
247-1st app. Legion Of Super Heroes (4/58) 3000.00
248-252, 254, 255 Green Arrow in all 135.00
253 Superboy/Robin first meet 190.00
256-Origin Green Arrow by Fatty 525.00
257–259 ..... 125.00
260 1st S ies' Age orig n al Aquaman (5/59) 565.00
261 265, 268, 270 ..... 90.00
266 (11/59) Aquagirl intro, Legion 1st app. not same as later character 95.00
267 2nd Legion Of Super Heroes (12/59) 700.00
269-Intro Aquaboy (2/60) 190.00
271-Origin Luthor retold 200.00
272-274, 276-281, 284, 287-289, 296-Jul Metallo 80.00
Bizarro-c 75.00
275-Origin Superman/Batman team retold 165.00
282-5th Legion app.; stretching n Stanley 140.00
283 Intro Phantom Zone 150.00
285 1st Tales of Bizarro World story in Adv 115.00
286 1st Bizarro Mxyzptlk; Bizarro-c 105.00
290-Death Legion orig., last 10¢ issue 140.00
291, 292 295-298 295-Bizarro-c 55.00
293, 294-293-13th Legion app., 1st Bizarro Luthor 294-1st Bizarro M. Monroe, Pres. Kennedy-a 90.00
299 1st Gold Kryptonite (8/62) 60.00
300 long-or-series beg ns (9/62) 350.00
301-Origin Bizarro; beg ns 115.00
302-305: 303-1st app. Matter Eater Lad 75.00
306-310: 1st Legion of Substitute Heroes 60.00
311-320: 316-Orig ns & powers of Legion 50.00
321-Intro Time Trapper 45.00
322-330 337-Intro Lone Gunman of Legion 38.00
331-340 346-Intro Computer Legion 30.00
341 Triple Cate gol Issues Dou Diamon 26.00
342-351 346- intro Karate Kid 16.00
352, 354-360 ..... 12.00
353-Death of Lyla Lad in Legion 75.00
361-364, 366, 368-370 ..... 10.00
365, 367, 371, 372 377 Intro Chemica King 10.00
373, 374, 376-380 382 Last Legion e-Ma 10.00
375 Intro Shrinkin Violets & Vindictors 10.00
381 Supergirl beg ns (1st Flight story, 6/65) 10.00
382-389, 391-400 ..... 9.00
390, 403-409 org n-series (1-69 & 0-81) 15.00
401, 402, 410-413 429,430-(52 pgs.) 5.00
411, 413, 418, 419 411 415, 417 420-(52 pgs.) 5.00
412 inorganic 1st Animal Man/Str Adv #180 ..... 6.00
414-1 2nd Animal Man/Str. Adv. #184 ..... 4.00
415, 420-Animal Man. r/Str. Adv. #180 195 ..... 2.00
416 Giant (C 100 Pg) Super Specs #10, G/A, r 2.50
417 Wg. inor, Inzanta Shaman/Knight r 2.00
418, 420-424, 426-and Supergirl in Adv. 1.50
425-New tech beg ns (change to advertiser) 2.00
426-427, 441-458 ..... 2.00
426-1st app Black Orchid (6-7/73) 10.00
429,430-Black Orchid-c/stories 6.00
431 Spectre stories 4.00
432-440: Spectre stories 3.00
459, 460 New Gods/Darkseid story conclusion from New Gods #19 (4/693 & reprinted # 7/6778) w/o missing p nuels 10.00
461, 462 (68 pgs.) Death of Earth II Batman 5.00
463-466 (1.00, 68 pgs.) 1.50
Annual 1 ('87) Starlin c/a/Dark Night begins 4.00
468-490: Loss comic-size issue 1.25
491 499 491-100 pg. digests begin 1.50
500 A-Legion reports 1.50
501-503 Golden Age reports 1.50

ADVENTURES OF BOB HOPE, THE
No. 32, Apr, May, 1955-No. 108, Feb-Mar, 1968
National Periodical Publications
32-40: 37-1st code approved issue 75.00
41–50 ..... 60.00
51–70 ..... 40.00
71–93, 95–105, 97- 1st monster issue (11/65) 30.00
106-Origin Monster-c/stories by N. Adams-c/a 36.00

ADVENTURES OF CAPTAIN AMERICA
Sept, 1991 No. 4, Jan, 1992 (4.95, color, limited series)
Marvel Comics
1-4-Ricketa-s/Maguire-a (1-3) 5.00

ADVENTURES OF CYCLOPS AND PHOENIX (see ASKANIFSON & THE FURTHER ADVENTURES OF...)
May, 1994-No. 4, Aug, 1994 (2.95, color, mini-series)
Marvel Comics
1 Characters from X-Men 5.00
2–4 ..... 4.50
TPB-(14.95)-rl-1–4 ..... 15.00

ADVENTURES OF JERRY LEWIS, THE (see SUPER DC GIANT)
Jul/Aug-67 Present
Marvel Comics
1 ..... 42.00
2 ..... 20.00
3 ..... 14.00
4–10 ..... 9.00
11–20 ..... 6.00
21–40 ..... 4.00
41–60 ..... 3.00
61–80 ..... 2.50
81–99: 92-96, 98 100: 89-Ridin Hope app. 97-Dick Sprang c 18.00
92 % penman cameo 25.00
97 Batman/Robin x-over, Jerry c/story 35.00
98 Adam Strange, N. Adams-c/a 10.00
102- Boatres-gags. N. Adams-c/a 35.00
103 Superman x-over 23.00
104–113, 113 116 ..... 9.00
114, 115 ..... 10.00
117 Wonder Woman x-over 13.00
118–124 ..... 6.00

ADVENTURES OF SPIDER-MAN
Apr, 1996-Present (99¢, color)
Marvel Comics
1 9 based on art mated series 1.00

ADVENTURES OF SUPERMAN
Jan, 1987-Present
DC Comics
424 ..... 2.25
425–449 449 -Invasion 2.00
450–462 ..... 1.75
463 Superman/Flash x-over 3.50
464-Lobo-c/app. pre-Zero Hour (1) 3.00
465-479, 481 491 493-, and 51.00-c 1.25
480 (1.25, 52 pgs.) 2.00
482–490 ..... 1.50
496- Doomsday cameo 5.00
495, 497 2nd part nps 1.25
498 Doomsday battle o ver 3.00
499 Doomsday battle o ver Funeral Superm n app. 3.00
498-2nd & 3rd printings 1.25
500-(2.95, 68 pgs.)-Collector's Ed. w/card 3.25
500-(2.50, 68 pgs.)-Reg. Ed. w/different c-c 2.75
500-Platinum edition 30.00
501 (1.95)-Collector's Ed. w/die-cut c 2.00
501-(1.50)-Regular Ed. w/rin ne-poster, different c 1.50
502 Supergirl-c/app. 1.50
503-507, 508-Outsiders of the Unknown app. 510-Bizarro-c/story, 517-(9/94)-Zero Hour 1.50
509-(2.50)-Holo graphic fo l-c 2.50
0, 518-526 0-(10/94) 518-(11/94) 1.50
527, 531-534 beg n 1 95-c 527 return of Alpha Centaurian from Zero Hour; 533 Impulse-c/app. 535-Lobo-c/app. 536-Bizarro app. 537-Parasite app. 540-Time Magic. 541 Superboy-c/app., Loss & Clark honey moon 1.25
Annual 1 ('87)-Starlin-c & scripts 3.50
Annual 2 ('90)-Lobo app 2.25
Annual 3 ('91, 2.00)-Armageddon 2001 ..... 2.25
Annual 4 ('92, 2.50-68 pgs.)-Eclipso-c/story 2.75
Annual 5 ('93, 2.50) Bloodlines Earthquake 2.75
Annual 6 ('94, 2.95, 68 pg.)-Elsworlds story 3.00
Annual 7 ('95, 3.95)-Year One story 4.00
Annual 8 ('96, 2.95) "Legends of the Dead Earth" 3.00

ADVENTURES OF THE MASK
Jan, 1996-Present (2.50, color)
Dark Horse Comics
1-5 based on cartoon 2.50

ADVENTURES OF THE X-MEN, THE
Dec. 1996 Present (99¢, color;
Marvel Comics
...based on TV. show; 3-Spider-Man-cvrgp. 1.00

ADVENTURES ON THE PLANET OF THE APES
1, 1975 Nov. 11, Dec. 1976
Marvel Comics Group
...ures of the Apes-r or color. Starlin c 4.00
3 ..... 2.00
4 ..... 2.00

AGENT THREE-ZERO
...ar 1998 (3.95, color one-shot)
...ansoveli, etc
...A Dagger-n/Mark Bernstein-a; Porter, Platt-c/a, 1st story 4.00

AGE OF APOCALYPSE: THE CHOSEN
...ne 1995 (2.50, color one-shot)
...rvel Comics
...Wraparound c 3.50

AGE OF HEROES, THE
...Jan-12 95, B&W)
...rvel Comics
...Hudnall c/Ridgeway-a 3.00

AGE OF INNOCENCE: THE REBIRTH OF IRON MAN
...ay 1996 (2.50, color one-shot)
...rvel Comics
...ew origin of Tony Stark 2.50

AHKO ON THE PLANET OOOO
...ay 1995 Present (2.50/3.95, B&W)
...ko
...93 gatefold-c/Embry-a/a 5.00
...2 (2.50) Crilley-a/a 3.00

AKABA
...ar 1988 No. 38, Dec. 1995 (2.50/3.95/6.95, color
...Acme)
...Comics
...ndgrownups 10.00
...Labyrinth 4.00
...8.00
1-16 ..... 6.00
1-17 Origin 3.95-c 5.00
...(6-16.95) 37-Teevia back-up; Gibbons/Williams
...ups; 38-Mebius, Alfred, Platt, Toth, Rianta, Van
...el; Q.Hotel, Madureira-p/a-ups 7.00

ALIENS, THE
Dec. 1987, No. 2, May, 1992
Dark Horse
...ories from Magnus #1,3,4,6-10, all by Russ
...Cochran 15.00
...ne contents as #1 ..... 4.00

ALIENS: DARK HORSE PRESENTS
...ALIENS (Also see Dark Horse Presents #24)

Alpha Centurion #1

May, 1988 No. 6, July, 1989 (1.95, B&W, movie series)
1-Ten appearance Aliens en counters 25.00
1 Second printing 5.00
1-Third - Sixth printings 2.00
2 ..... 15.00
2 Second printing 3.00
2-Third printing 2.00
3 ..... 9.00
4 ..... 6.00
5,6 ..... 5.00
3-6- 2nd print ags 2.00
Aliens Mini Comic 1 (2/90, Kay)-Included in Aliens Portfolio 8.00
Aliens/Predator Edition (See Dark Horse Presents...) 10.00

ALIENS
Aug, 1989-No. 4, 1990 (2.25, color, mini-series)
V2 #1 ..... 8.00
V2 #1-2nd printing ('90, 2.25) 2.25
2-4 ..... 5.00

ALIEN 3
1, June, 1992-No. 3, Aug, 1992 (2.50, color, on in series)
1-3-Sygdom painted-c 2.50

...BERSERKERS
Jun, 1995-No. 4, Apr, 1995 (2.50, color, limited series)
1-4 ..... 2.50

...COLONIAL MARINES
Jan, 1993-No. 10, July, 1994 (2.50, color, limited series)
1-10 ..... 2.50

...EARTH ANGEL
Aug, 1994 (2.95, color, one-shot)
nn-Byrne-c, story, wraparound-c 3.00

...EARTH WAR
June, 1990-No. 4, Oct, 1990 (2.50, color, limited series)
1-Sam Kieth a(p) & all 8.00
2 2nd print 2.50
2 ..... 7.00
3 4 ..... 5.00

...GENOCIDE
Nov, 1991-Jan, 4, Feb, 1992 (2.50, color, mini-series)
1-4-Sygdom painted-c; 4-wraparound-c, 2nd cut printing 2.50

...HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
1-4-Kelley Jones c/a-in 4 ..... 2.50

...LABYRINTH
Sept, 1993-No. 4, Jan, 1994 (2.50, color, mini-series)
1-4-1 Painted-c 2.50

...MONDO HEAT
Feb, 1996 (2.50, ex-cr. one shot)
nn 2.50

...MONDO PEST
Apr, 1995 (2.95, color, one-shot, 44 pgs.)
nn-Dark Horse Comics #22 '24 ..... 3.00

...MUSIC OF THE SPHERES
Jan, 1994-No. 4, Apr, 1994 (2.50, color, limited series)
1-4 ..... 2.50

...PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1993-No. 12, Aug, 1995 (2.50, color, limited series)
1 ..... 4.00
2-12-Bolton paintes-c 1-3-Gulacy-p 2.50
1 Embossed foil platinum and 'no price' no c/s 20.00

...ROGUE
Apr, 1995-No. 4, July, 1995 (2.50, color, mini-series)
1-4 ..... 2.50

...SACRIFICE
May, 1993 (4.95, color, one-shot, 52 pgs.)
nn-Pete Milligan script, pin ups/c/a 5.00

...SALVATION
Nov, 1993 (4.95, color, one-shot)
nn-D.Gibbons script 5.00

...STRONGHOLD
May, 1994-No. 4, Sept, 1994 (2.50, color, mini-series)
1-4 ..... 2.50

...VS. PREDATOR (SEE DARK HORSE PRESENTS #30)
June, 1990-No. 4, Dec, 1990 (2.50, mini-series, color)
2-(7/90, 1.95 B&W)-FOMP 34.35 ..... 2.50
1 ..... 10.00
1-2nd printing 2.50
2-3 ..... 8.00
4-Damon painted c 3.00

...VS. PREDATOR: BOOTY
Jan, 1996 (2.50, color, one-shot)
nn-painted c 2.50

...VS. PREDATOR: DUEL
Mar, 1995-No. 2, Apr, 1995 (2.50, color, limited series)
1,2 ..... 2.50

...VS. PREDATOR: WAR
May, 1995-Aug, 1995 (2.50, color, limited series)
0-4 ..... 2.50

ALIEN WORLDS
Dec. 1982-No. 8, Jan, 1985
Pacific Comics/Eclipse
1 ..... 1.50
2-8-2, 4-Dave Stevens-c/a 1.00
3-D 241 Art Adams 1st pub. art 3.00

ALL AMERICAN MEN OF WAR
No. 122, Aug-Sept, 1952-No. 117, Sept-Oct, 1966
National Periodical Publications
127 (1952) 625.00
128 (1952) 425.00
2 (12/52-53) -5 ..... 365.00
6-10 ..... 250.00
11-18 Last pre-code issue 225.00
19-26 ..... 155.00
27, 30, 32-Wood-a 165.00
31, 33, 40 ..... 130.00
41-50 ..... 105.00
51-60 ..... 90.00
61-74 last app Gunner & Sarge 70.00
68-70 ..... 60.00
71-80 ..... 50.00
81, 83-88: 88 Last 100 issue 45.00
82-Johnny Cloud begins 75.00
89-100 ..... 30.00
101-117, Johnny Cloud app. 113, 115 & 117. ..... 22.00

ALLEGRA
Aug, 1996-Present (2.50, color)
Image Comics/Wildstorm Productions
1,2 Sygdic-c/Link-a/a 2.50

ALL-STAR SQUADRON
Sept. 1981 No. 67, Mar. 1987
DC Comics
1-46, 48-62 ..... 1.00
47-Wolverine-a (1st full story) 4.00
Annual #1 3 (1/82-9/84) 3.00

ALL-STAR WESTERN
Aug-Sept, 1970-No. 11, Apr-May, 1972 (Win Wildcat
Tales #12 on)
National Periodical Publications
1 ..... 12.00
2 8-12 El Diablo by Morrow begins 3 Origin El Diablo 5.00
9 Frazetta-c 10 pgs. 6.00
10 24 pg. bound-c/Ayers-a(p) 2 (7/72) 10.00
11 2nd app. Jonah Hex 65.00

ALPHA CENTURION(Also see SUPERMAN)
1996 (2.95, color, one-shot)
DC Comics
1 ..... 3.00

ALPHA KORPS
Sept, 1996-Present (2.50, color, limited series)
Diversity Comics
1-origin/1st app. 2.50

ALPHA FLIGHT
Aug, 1983 No. 130, Mar, 1994 (#52 on are direct sale)
Marvel Comics Group
1 (52 pgs.)- Byrne-a begins; Wolverine cameo 2.00
2-12 12-Double size 1.50
13 Wolverine app. 2.50
14 16 16 Wolverine Cameo 1.25
17 X Men x-over; Wolverine-Cameo 2.00
18-24, Last Byrne issues 1.25
25-32, 35-49 '89 Portacio-c/a begins 1.00
33, 34-Wolverine app. 24-Origin retold 2.50
50-Double size 3.00
51 Jim Lee's 1st work at Marvel 5.00
52, 53 Wolverine '53-Lee/Portacio-a 2.50

Amazing Fantasy #17

54, 63, 64-Wk Jim Lee art. 1.00
55-67 Jim Lee-a(p) 2.50
65 74, 76 88-74 Wolverine, Spider-Man 1.25
75-(1.95, 52 pgs.) 2.00
87-90-Wk winter app. Jim Lee 1.00
91-99 101-105 107 119,121-129 ..... 1.50
100-(2.00, 52 pgs.) Avengers app 2.00
106-Nocturnal wreaks on issue 2.00
106-2nd printing 1.25
120-(2.25) Polybagged w/poster 2.25
130-(2.25, 52 pgs.) 2.25
Annual 1 (1986, 1.25) 1.25
Annual 2-4 (12/87, 1.25) 1.25
Special V2#1 (6/92, 2.50) Wolverine story 2.50

AMAGAM AGE OF COMICS, THE: THE DC COMICS COLLECTION
1996 (12.95, color, trade paperback)
nn-r/Amazon, Assassins, doctor Strangefate, B.X., Legends of the Dark Claw & Super Sobber 13.00

AMAZING ADULT FANTASY
No. 7, Dec. 1961-No. 14, July, 1962
Marvel Comics Group (AMI)
7 Origin-c/a in all 525.00
8-Last 10¢ issue 420.00
9-13 ..... 375.00
14-Pre-F price type 425.00

AMAZING ADVENTURES
June, 1961 No. 6 Nov. 1961
Marvel Comics Group (AMI)
1-Orig. Dr. Droom (1st Marvel Super-Hero) Ditko &
Kirby art 1 all/Kirby monster c/1-6 ..... 1000.00
2 ..... 450.00
3-6-6-Last Dr. Droom 385.00

AMAZING ADVENTURES
Aug, 1970-No. 39, Nov. 1976
Marvel Comics Group
1-Thurman (by Kirby a) 1-4 ends #130 & Black Widow
ends 4 #8; double feature beg vs. 30.00
2-4 ..... 10.00
5-8 Avril Adams-c 18.00
9, 10-Magneto app. 12.00
11-New Beast begins (1st app.), ends #17 ..... 40.00
12-17, 13-Brotherhood of Evil Mutants app. 7.00
18-20 app Killraven, M. Adams-c 10.00
21-39 ..... 5.00

AMAZING FANTASY
No. 15, Aug, 1962 (Sept, 1962 on indicia)
Marvel Comics Group (AMI)
15-Origin & 1st app. Spider Man by Ditko (11 pgs.; 1st
app. Aunt May & Uncle Ben, Kirby/Ditko a (15 pgs.) 2,500.00
GD FN NM
V733.00 V2200.00 /N1000.00

AMAZING FANTASY
No. 16, Dec. 1995 Jan. 96, Mar. 1996 (3.95, color)

Amazing Spider-Man #329

Marvel Comics
16-18 Future-s/Paul Lee-a Spider-Man app 4.00

AMAZING SCARLET SPIDER
Nov, 1995-No.2, Jan, 1995 (1.95, color)
Marvel Comics
1,2 reprints "Amazing Spider-Man" 2.00

AMAZING SPIDER-MAN, THE
Mar, 1963-Sept 1993; Jan, 1995 Present
Marvel Comics/Group
1-Origin retold, Ditko-c/a#1 38; Kirby/Ditko-c; 1st Fantastic Four-s over (Ties w/FF #112 as 1st Marvel-s-over)

GD	FN	NM
$200.00	*$600.00*	*$8000.00*
1 (Golden Records Reprint)		160.00
(with Golden Records (1966))		275.00
2-Origin Mysterio		2650.00
3-1st app. Doc Ock/pos		1865.00
4-Ong-n & 1st app. The Sandman		1500.00
5-Dr. Octopus app.		1000.00
6-1st app. Lizard		975.00
7, 8, 10: 8-Early FF backup story		700.00
9-Origin & 1st app. Electro		765.00
11, 12 72-Doc Octopus unmasks Spidey-c/story		430.00
13-15: 15-Origin Vulture		250.00
14-1st app. the Green Goblin (Norman Osborn)		1400.00
16-1st app. Rhaxx the Mantis, his memento of Mary Jane Watson (not shown)		1100.00
17-1st Daredevil x-over (yellow costume)		323.00
17-2nd app Green Goblin (c/story)		500.00
18-1st app. Avid Leech (Steve Ditko/pencils)		323.00
19-Sandman app.		320.00
20-1st app. & orig-n The Scorpion		315.00
21-2nd app. The Beetle (see Str Tales #123)		210.00
22-1st app. Princess Python		190.00
23-2nd app. Green Goblin (c/story)		290.00
24		170.00
25-1st app. Mary Jane Watson (cameo) (face not shown, but remembered as Mary Jane)		1200.00
26-40th app. Green Goblin; 1st Crime Master		230.00
27-5th app. Green Goblin		215.00
28-Orig-n/1st app. Morten Man		305.00
29,30		140.00
31-38, 31-Aunt Mary Cohen (later becomes Zeed Gr. Goblin), Gwen Stacy, & Prof. Warren. 38-Last Ditko issue; 2nd app. Mary Jane Watson (cameo, face not shown, 1/66)		135.00
39-Green Goblin c/story; all revealed		175.00
40-Origin Green Goblin (1st time told)		275.00
41-1st app. Rhino		132.00
42-3rd app. Mary Jane Watson (cameo, last 2 panels) 1st time her face is shown 11/66		122.00
43-49		80.00
50-Intro Kraglin (7/67)		150.00
51-2nd app. of Kraglin		75.00
52-60: 56-Intro Capt. George Stacy		65.00
61-74: 69, 70-Kingpin app. 69-Kingpin-c, 74-Last 12¢ issue		48.00
75-89, 91-99, 99 84, 85-Kingpin c/stories		40.00
90-Death of Capt. Stacy		42.00
94-Origin retold		58.00
96-98, Drug books not approved by CCA, Green Goblin storyline, 97,98-Green Goblin-c		75.00
100 Anniversary issue (9/71)		170.00
101-1st app. Wrathbus, last 15¢ issue (10/71)		160.00
101 2nd printing (9/92, silver ink)		2.50
102 Disigned 2nd app. Mirage (c) (see Str Tales #124)		110.00
103-118, 109 Origin Prowler-c/story (8/72)		25.00
119, 120-Spider-Man vs. Hulk		38.00
121-Green Goblin kills Gwen Stacy		110.00
122-Death of Green Goblin		65.00
123-128: 123-Cage app. 126-1st app. Man-Wolf (9/73), origin #125		24.00
129 1st app. Jewel & The Punisher (2/74)		250.00
130-133, 138 1st, 132-160 1st 3.5 Last 30¢ iss.		13.00
134 Punisher cameo app. (7/74)		20.00
135-2nd full Punisher app. (8/74)		65.00
136-Re-intro Green Goblin (Harry Osborn)		42.00
137-Green Goblin c/story (Harry Osborn)		40.00
142,143-Gwen Stacy clone cameos		24.00
144-147: 144 full app. Gwen Stacy clone, 145, 146-Gwen Stacy clone story/1st cont. 147-Spider-Man/Ms. Marvel team-up		18.00
148-Jackal revealed		25.00
149-Spider-Man clone-s begins; origin of Jackal		30.00
150-Spider-Man decides he is not the clone		35.00
151-Spider-Man disposes of clone body		15.00
161-Punisher cameo, Nightcrawler app.		10.00
162-Punisher, Nightcrawler app.		15.00
163-173, 181-190: 169-Clone story recapped, 181-Origin retold		8.00
174, 175-Punisher app.		15.00
176-180 Green Goblin app.		18.00
191, 193, 195 199, 203, 208, 210-219		8.00
192, 194, 196-198, 200-202, 204-207, 209		16.00
205-2nd Gwen Stacy death (2/80)		10.00
206-Gwen Stacy death		15.00
220-Origin & 1st app. Calypso (10/80)		5.00
221-237: 225-Punisher app. (cameo) (2/82)		4.00
238 1st app. Hobgoblin (Red Leeds) (3/83) (w/Fantasy card intact)		80.00
239-Withrow fatalities		2.50
240-Origin Hobgoblin; Spidey battle (2nd app.)		4.00
240-243, 246-249 241 Origin Vulture		8.00
244 Hobgoblin cameo (3rd app.)		10.00
245 Kelly Donovan vs Hobgoblin powers battles Spider-Man (10/83); Punisher-c/app. (cameo)		7.00
249 251 Hobgoblin & Spidey battle story		14.00
252-1st app. Black costume for Spidey (5/84)		35.00
253 1st app. Rhino		9.00
254-Origin Black costume app.		7.00
255, 256 263, 264, 266-274, 277-280, 282 283 286-Tarantula		2.50
257-2nd app. Puma, Fangtha-c/app.		8.00
258-Hobgoblin app. (on run)		10.00
259 Full Hobgoblin app., origin #4 Withrow		25.00
260-Hobgoblin story		10.00
261-Hobgoblin story		10.00
262-Spider-Man unmasked		10.00
265-1st app. Silver Sable (6/85)		7.00
285-Silver Sable app.		2.50
288-Origin Hobgoblin by Ditko; Hobgoblin-c/s		15.00
289-Hobgoblin story		12.00
291-Hobgoblin battles Jack O'Lantern		13.00
294-Punisher cameo app., Gang War beg-m; ends #301		24.00
290-292		5.00
293, 294-Parts 2 & 5 of Kraven story		9.00
295-297		6.00
298-Fatal Vulture-c/a beg-m, (3/88), 1st app. Cletus Kasidy		10.00
Edie & Brock who becomes Venom (not in costume)		32.00
299 1st app (cameo) Venom-c/costume)		32.00
300-55 pgs.) 1-Last black costume, 1st full Venom story		85.00
301-305		15.00
306-311, 313, 314		10.00
312-Hobgoblin battles Green Goblin, Jr.		22.00
315 317 Venom app.		20.00
318-323, 325: 319-Butterfly begins		8.00
324-Sabretooth app., McFarlane-c (no art)		16.00
326, 327, 329-Mc McFarlane		4.00
328-Hulk app., last McFarlane-a		4.00
330, 331 Punisher app.		4.00
332, 333-Venom-c/story		10.00
334, 336, 338-343		3.00
337-Hobgoblin app.		4.00
344-1st app. Cletus Kasady (Carnage)		12.00
345-1st full App Cletus Kasady		15.00
346, 347-Venom app.		10.00
348, 349, 351-359 359 (1,25-c)		2.50
350 (1.50, 52 pgs.)-Origin retold		3.00
360-Carnage cameo		9.00
361-Venom app.		6.00
362-2nd grownup silver-c		2.00
362, 363-Carnage & Venom-c/story		9.00
362-2nd printing		2.50
364, 366-374, 378-387, 389-Venom back-up, 374-Venom-c/story 376-Cataclysm, 378-Maximum Carnage, part 3 381, 382-Hulk app. 383-The Jury app. 384-Venom/Carnage app.		1.75
365 (1.95) Silver Hologram on c, gat-out poster "Is" app Spider-Man 2099		5.00
375 (1.95)-Hulk-gray-c vs. Venom-c/story		4.00
388 (2.25, 68 pgs.)-Newsstand Edition; 2 back-up sto ries+Venom, Lethal & Chaos		2.25
388 (1.95) Collectors Edition w/fold-c		3.00
389-396, 398-399, 401-418; 389-Bergen 1 50 c Green Goblin app., Insane-m card-sheet 394-Power & Responsibility Pt. 2, 396-Daredevil-c & app. 401-Carnage app. 406-New Box Octopus 407-Human Torch, Silver Sable, Solomon Sage app 409-Kaare, Rh no app 410-Carnage app 414-The Rose app 415-"Clonic ugly", Spidey vs. Scrimm 416-Rob Liefeld-c/ algo beg vs. wizard insert 418-"Revelations" Norman Osborn cameo (1 page)!		1.50
399-(2.95) Collectors Edition, polybagged w/16 pg. insert & imitation print		3.00
394-(2.95, 68 pgs.)-Deluxe edition; 0, p-book w/birth of a Spider-Man pt. 2, silver foil-c		5.00
397-(2.25)-Rip book w/Ultimate Spider-Man		2.25
397-(1.95) Birth of Aunt May		4.00
400 (3.95) Death of Aunt May-Double-c-w/embossed		6.00
400 Collector's Ed. Wheat-c		4.00
401 (2.95) variant, w/polybagged wizard-c		10.00
Annual 1 ('64) 1st Sinister Six, new 41 pg stry		475.00
Annual 2 ('65) New Doctor Strange sty (early) (3.00)		130.00
Annual 3 ('66) Kraven app. vs Hulk-c/app		85.00
Special 4 ('67-'82) Spidey Battles Human Torch (new #1 pg. story)		80.00
Special 5 ('67) Origin Peter Parker's parents, New 48 pg Red Skull story		90.00
Special 6 ('68) 80 pg. Spectacular Spidey Annual		28.00
Special 7 ('69-'72) All-reprints		20.00
Special 8 ('72-'73) All-reprints		20.00
King Size ('92) Spec. Spider-Man magazine (Gwen Stacy c/story, 40 pgs. re-edited from orig 98 pgs)		28.00
Annual 10-13 ('87-'90) All new 4-c, 1 Shay a 8.00		
Annual 14 ('90) NF-art-c/a		9.00
Annual 15 ('91)-Punisher app., NF-ar c/a		18.00
Annual 16-20 ('92-'96)		7.00
Annual 21 ('97) Wedding issue-c dwrst sale		10.00
Annual 22 ('97) Wedding issue-newsstand		10.00
Annual 23 ('98) Evolutionary War		6.00
Annual 24 ('99) Atlantis Attacks; Liefeld-p		5.00
Annual 25 ('00, 2.00)		4.00
Annual 25 ('01, 2.00)-1st solo Venom story		10.00
Annual 26 ('02, 2.25)-New Warriors-c/story; Venom solo story-print on spool; 5-M Annual		7.00
Annual 27 ('03, 2.95)-Polybagged w/card, 1st app Agnes		3.00
Annual 28 ('04, 2.99, 62 pgs.)-New Carnage-c/story		3.00
'94 (7.95)		3.00
Giveaways: See Overstreet Price Guide Listings		

AMAZING SPIDER-MAN SUPER SPECIAL
Apr, 1995 (3.95, color, one-shot)
Marvel Comics
1-Flip book 4.00

AMAZING X-MEN
Mar, 1995-No. 4, July, 1995 (1.95, color, limited series)
Marvel Comics
1-Age of Apocalypse 5.00
2-4 ..... 4.00

AMAZON
Feb, 1990-No. 4, May, 1990 (2.95, B&W, mixed series, mature-masters)
FantaCo
1-4-Tom Sampson-c/s/a 3.00

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb, 1994-No. 5, June, 1994 (1.95, color, limited series)
DC Comics/Vertigo
1-5 ..... 2.00

AMERICAN SPLENDOR (Dirk Purse)
.....COMIC-CON COMICS
1994 (1.95, B&W, one-shot)
1 Peter s 3.00
.....SPECIAL: A STEP OUT OF THE NEST
Aug, 1994 (2.95, B&W, one-shot)
Slave Labor
1-WINDFALL
Sept, 1995-No. 2, Oct, 1995 (2.95, B&W, limited series)
1,2 Pleasr 4.00

AMERICA'S BEST TV COMICS
1967 (Giant Size, 68 pgs. .25¢, one-shot)
Avenue Broadcasting Company
1-Fantastic Four, Casper, Amazing Spider-Man 70.00

ANGELA
Dec, 1994 - Present (2.95, color)
Image Comics (Todd McFarlane Productions
1-Gatman-s/Capullo-a 3-part story 14.00
2-3 Gaiman-s/Capullo-a 10.00
Special Edition-Prism Poster-c 30.00
Special Edition-Angela-c 25.00
TPB-(9.95) rt-3 plus special w/pin-ups. 10.00
.....GLORY: RAGE OF ANGELS (see GLORY)
Mar 1996 (2.50, color, one-shot)
1-Liefeld-c/Cruz-a/gs; Diabolique preview flip book; variant c 2.50

ANGEL AND THE APE
Nov-Dec, 1968-No. 6, Sept-Oct. 1969
National Periodical Publications
1-3 ..... 15.00
2-6 ..... 15.00

ANIMAL MAN
Sept, 1988-No. 89, Nov, 1995 (color, mature)
DC Comics/Vertigo (becomes Vertigo #57)
1-Buffalo-c 41-63 ..... 10.00
2 ..... 8.00
3, 4 ..... 4.00
5-10 ..... 3.00
11-26 11-Begin 51.50 c 26-Last Grant Morrison scripts 2.50
27-49, 51-55, 57-59 ..... 2.00
50 (2.95, 52 pgs.)-Last issue by Tom Veitch 3.00
56 (3.50, 68 pgs.) 3.50
60-82 60-Begin 1.95-c 2.00
83-89 83-Begin 2.25-c 2.25
Annual 1 ('3 95, '93)-Children's Crusade Pt. 1 ..... 4.00

ANIMAL MYSTIC (see DARK Ohc.)

V3 Present (2.95/3.50, B&W)
Comics

Alternate ads ... 35.00
2nd print ... 35.00
... 20.00
2nd print (Sawa) ... 30.00
... 16.00
... 21.00
Poster insert ... 4.00

AQUATOR WARS
1996 (2.95, color, limited series)
Dark One-c/a/a ... 3.00

AQUANAUTICS
Aug 1995-Present (1.50, color)
Comics
1-10: X-Files parody ... 1.50
Christmas Special (12/94, 1.50) ... 1.50

AQUAMAN
July-Aug, 1968-No. 6, July-Aug, 1967
National Periodical Publications
... 38.00
... 22.00

AQUAMAN
Jan-Feb, 1962-No. 63, Aug-Sept, 1978
National Periodical Publications/DC Comics
Sea Devils ... 550.00
... 245.00
... 125.00
10: 9-Sea Devils app. ... 85.00
11-20 ... 30.00
21-32, 34-40 ... 19.00
33-Intro Aqua-Girl (see Adv. 266) ... 17.00
41-47, 49 ... 38.00
48-Origin reprinted ... 21.00
50-52 Deadman by N. Adams ... 42.00
53-56: 56(3-4/71) ... 11.00
57-63: 57-(8-9/77) 58-Origin retold ... 7.00

AQUAMAN
Feb, 1986-No. 4, May, 1986 (Mini-series)
DC Comics
1-4 ... 4.50
Special 1 ('88, 1.50) ... 3.00
... 3.50

AQUAMAN
Dec, 1991-No. 13, Dec, 1992 (1.00/1.25, color)
DC Comics
1-5 (1.00) ... 3.25
6-13 (1.25) ... 3.00

AQUAMAN
Aug, 1994-Present (1.50, color)
DC Comics
1, 0 (10/94) Peter David scripts begin ... 4.00
2-Issues hand ... 5.00
3-8: 3 (11/94) Superboy-c & app. 4-Lobo app. ... 2.00
9-27: 9-begin 1.75-c. 10-Green Lantern app. 16-vs. JLA. Thunder/Woman-c. 18-Ocean Master-app. 20-2nd-c.
22-Sea Devils, Power Girl app. 26-Final Night ... 1.75
Annual 1 ('95, 3.50)-Year One Story ... 3.50
Annual 2 ('96, 3.95) "Legends of the Dead Earth" ... 3.00

AQUAMAN: TIME & TIDE
Dec, 1993-No. 4, Mar, 1994 (1.50, color, mini-series)
DC Comics
1-4-Peter David scripts. 1-Origin begins ... 2.50
TPB ('96, 9.95) r/1-4 ... 10.00

ARABIANS
1995-Present (2.50, color, limited series)
Mushroom Comics/Mystic Comics
1,2-Ernie Brothers-s/a ... 4.00
3,4,5-w/pin-ups ... 2.50
0 (4/96, 2.95) ... 3.00
0-Special Edition ... 5.00
1,2: 1-Ongoing series (5.70) ... 2.50
1-Special Edition w/certificate ... 10.00

ARCANA ANNUAL (see DC JOB'S CRUSADE)
1994 (3.95, color, one-shot, 68 pgs.)
DC Comics/Vertigo
Annual 1-Children's Crusade story, Tim Hunter app. ... 5.00

ARCHANGEL
Feb, 1996 (2.50, B&W, one-shot)
Marvel Comics
1-Whigam-s ... 2.50

ARCHER & ARMSTRONG
July (June inside), 1992-No. 25, Sept, 1994 (2.50, color)
Valiant Comics
0-(7/92)-Barry Smith-c/a ... 3.00
0-Gold logo ... 6.00
1-(8/92)-Miller-c, Smith/Layton-a, origin/1st app. Archer ... 3.00
2-7: 2-2nd app. Turok. 3-Layton Smith-a(p). 3,4-Smith-c/a/s ... 2.50
8-(4.50, 52 pgs.)-Combined w/Eternal Warrior #8; Barry Smith-c/a/scripts; 1st app. Ivar the Time Walker ... 4.50
9-25: 10-2nd app. Ivar. 10,11-Smith-c. 21,22-Shadowman app. 22-w/bound-in trading card. 25-Eternal Warrior app. ... 2.50

ARCHIE AS PUREHEART THE POWERFUL
(See Jughead as Captain Hero & Life With Archie)
Sept, 1966-No. 6, Nov, 1967 (All, 12¢ issues)
Archie Publications (Radio Comics)
1-Super-hero parody; Pureheart & Evilheart (Reggie) app. ... 61.00
2 ... 40.00
3-6 ... 35.00

ARCHIE MEETS THE PUNISHER (see PUNISHER)
NOTES: 1
Aug, 1994 (2.95, color, one-shot, 52 pgs.)
Marvel Comics and Archie Comics Publications
1-B. Lash-c, J.B. Goldberg-a on Punisher/S. Goldberg-a on Archie; same contents as The Punisher Meets Archie ... 3.00

ARMED AND DANGEROUS (Acclaim Comics)
Apr, 1996-No. 4, July, 1996 (2.95, B&W)
1-4: Bob Hall-s/a ... 3.00
...HELL'S SLAUGHTERHOUSE
Oct, 1996-No. 4, Jan, 1997 (2.95, B&W, mature readers)
1-4-Bob Hall-s/a ... 3.00
...SPECIAL
Aug, 1996 (2.95, B&W, one-shot)
1-Bob Hall-s/a ... 3.00

ARMORED TROOPER VOTOMS
July 1996-Present (2.95, color, Fansubdrama)
CPM Comics
1-manga ... 3.50

ARMSHT
Dec, 1974-No. 5, Sept, 1975 (25¢)
Marvel Comics Group
1-Sabre ... 5.00

Amazing Spider-Man '95

2-5 ... 1.75

ARSENAL SPECIAL
1996 (2.95, color, one-shot)
DC Comics
1-C.J. Henderson-s ... 3.00

ARTEMIS: REQUIEM
June, 1996-No. 6, Nov, 1996 (1.75, color)
DC Comics
1-6-Benes-a(p). 1,3-Wonder Woman app. ... 1.75

ARZACH
1996 (6.95, color, one-shot)
Dark Horse Comics
nn-Moebius-s/a ... 7.00

ASH
Nov, 1994-Present (2.50, color)
Event Comics
0 (3.00, 5/96) "Present" c, foil logo, w/pin-ups ... 4.00
0 (3.00, 5/96) "Future" c, foil logo w/pin-ups ... 4.00
0-"Present" Blue Foil Logo (1,000) ... 12.00
0-"Future" Blue Foil Logo (1,000) ... 12.00
0-"Present" Silver Prism Logo (500) ... 17.00
0-"Future" Silver Prism Logo (500) ... 17.00
0-"Present" Red Prism Logo (250) ... 17.00
0-"Future" Red Prism Logo (250) ... 17.00
0-"Present" Gold Hologram Logo (1000) ... 12.00
0-"Future" Gold Hologram Logo (1000) ... 12.00
1-Quesada pin-ups; Fallen Angel history; Barry Smith pin-up ... 11.00
2-4: Mignola Hellboy pin-up ... 11.00
5,6: 5-Geof Darrow Big Guy pin-up. 4-Jim Lee pin-up ... 3.00
4-Fahrenheit Gold (2,000) ... 17.00
4-Fahrenheit Red (1,000) ... 22.00
4-Fahrenheit White (500) ... 32.00
5,6: 5-double-c Hildebrandt Bros. & Quesada & Palmiotti. 6-Ten-c & Quesada-c; Sienkiewicz pin-up ... 4.00
5-Fahrenheit Gold (2,000) ... 11.00
5-Fahrenheit Red (1,000) ... 17.00
5-Fahrenheit White (500) ... 27.00
6-Fahrenheit Gold (2,000) ... 12.00
6-Fahrenheit Red (1,000) ... 17.00
6-Fahrenheit White (500) ... 27.00
6-Fahrenheit White (500) Trio-c ... 27.00
Volume 1 TPB-(14.95) r/1-5, James Robinson intro ... 15.00

...THE FIRE WITHIN
Sept. 1996-Present (2.95, color)
1-Quesada & Palmiotti c/s/a ... 3.00
ASKANI'SON (also see ADVENTURES OF CYCLOPS AND PHOENIX & THE FURTHER ADVENTURES OF ...)
Jan, 1996-No. 4, May, 1996 (2.95, color, limited series)
Marvel Comics
1-4: Lobdell/Loeb-s/Gene Ha-c/a(p) ... 3.50

ASSASSINS
Apr, 1996 (1.95, color)
DC Comics
1-"Amalgam Comics" ... 2.00

ASTONISHING TALES
Aug, 1970-No. 36, July, 1976
Marvel Comics Group
1-Dr. Doom begins; Ka-Zar (by Kirby in #1,2) ... 27.00
2-Kraven the Hunter-c/story ... 10.00
3-6: B. Smith-a. 5-Red Skull app. ... 11.00
7,8: 8-Last Dr. Doom (52 pgs.) ... 10.00
9-Lorna-s ... 3.00
10-12: 10-Smith/Sal Buscema-a. 11-Origin Ka-Zar. 12-Man-Thing by Adams ... 6.00
13-24: 19-Starlin-a(p) ... 3.00
25-1st app. Deathlok; series begins 8/74 ... 35.00
26-28, 30: Deathlok-c/stories in all ... 10.00
29-No Deathlok story; Guardians c/story, origin & 1st app. Guardians of the Galaxy from Marvel Super-Heroes #18 ... 15.00
31-36: 36-Deathlok-c/stories end ... 10.00

ASTONISHING X-MEN
Mar, 1995-No. 4, July, 1995 (1.95, color)

Artemis Requiem #5

Marvel Comics
1-Age of Apocalypse ... 5.00
2-4 ... 4.00

ASTRO BOY
Aug, 1965 (One-shot, TV, 12¢)
Gold Key
1 (10151-508)-Scarce; 1st app. in comics ... 340.00

ASYLUM
Dec, 1995-Present (2.95/2.99, color)
Maximum Press
1-8-flip-books, anth./Beanworld, Battlestar Galactica. 1-variant-c, Warchild. Art Adams-a. 2-Deodato-c/a. 5-Whan-c/a. 6-Bionic Man and Bionic Woman intro. 8-B&W-a. 9-Foot Soldiers & Kid Supreme ... 3.00

ATLANTIS CHRONICLES (see AQUAMAN index)
Mar, 1990-No. 7, Sept, 1990 (2.95, color, limited series)
DC Comics
1-7: 7-origin of Aquaman, nudity panels ... 3.50

ATOM, THE
June-July, 1962-No. 38, Aug-Sept, 1968
National Periodical Publications
1 ... 725.00
2 ... 300.00
3-1st Time Pool story; 1st Chronos (origin) ... 200.00
4,5 ... 140.00
6,8-10: 8-JLA x-over ... 115.00
7-1st Atom & Hawkman team-up; pre-Hawkman #1 ... 240.00
11-15 ... 58.00
16-20 ... 68.00
21-28, 30 ... 48.00
29-1st solo G.A. Atom app. in S.A. ... 137.00
31-35, 37, 38 ... 45.00
36-G.A. Atom x-over ... 62.00

ATOM AND THE HAWKMAN
No. 39, Oct-Nov, 1968-No. 45, Oct-Nov, 1969
National Periodical Publications
39-45: 45-Last 12¢ issue ... 48.00

ATOM ANT
Jan, 1966 (Hanna-Barbera, 12¢)
Gold Key
1 (10170-601) ... 225.00

ATOMIK ANGELS
May 1996-Present (3.95, color, limited series)
Crusade Comics
nn-(2/96, B&W)-"Intrep Edition", give away at launch party ... 14.00
1-3: 1-Freefall app. 3-variant-c ... 1.00
1-variant-c ... 3.00

AUGIE DOGGIE
Oct, 1963 (Hanna-Barbera, 12¢)
Gold Key

Thor #276

THOR (Formerly Journey Into Mystery; becomes The Mighty Thor #413 on)
Mar. 1966-Present
Marvel Comics Group
126-Cont'd from Journey Into Mystery ... 125.00
127-133, 135-140 ... 45.00
134-Intro High Evolutionary ... 50.00
141-152, 155, 160, 166-Inhumans begin (11/67, early appr.), ends #151 (origin in #146, 147); 148, 149-Orig + Black Bolt ... 30.00
158-Origin of #1 ... 32.00
163, 167, 170-173-Kirby a ... 20.00
162, 168, 169, 174-Origin Galactus, Kirby a ... 32.00
165, 166-Brief cameo of Him in each, Kirby a ... 20.00
165-1st full app. Warlock (Him) (6/69); see Fantastic Four #66, 67; Kirby a, last 12¢ issue ... 48.00
166-2nd full app. Warlock (Him) (7/69), Kirby a, Thor battles H'm ... 42.00
175, 181-Neal Adams a ... 14.00
182-192, 194-200 ... 7.00
193-(52 pgs.)-Silver Surfer x-over ... 35.00
201-250 ... 5.00
251-280, 277, Jour. Mart-a-over ... 3.25
281-299, 294-Origin Asgard & Odin ... 2.75
300-(12/80)-End of Asgard; origin Odin ... 6.00
301-336 ... 2.00
337-Thor by Simonson; New Thor ... 8.00
338-90 & 75 cent variants exist ... 1.50
339, 340 ... 2.00
341, 373, 375-381, 383, 341-Clark Kent & Lois Lane cameo ... 1.50
374-Marvel Mansion, E-Factor app. ... 6.00
382-(1 25, 52 pgs.)-Last Simonson Thor ... 2.50
384-Intro new Thor ... 2.00
385-399, 401-410, 413-428, 385-Falls over 391 1st Eric Masterson ... 1.25
400-(1 75, 68 pgs.)-Orig + Loki ... 2.50
411-Intro new Warriors (cameo) ... 2.50
412-1st full app New Warriors ... 7.00
429-430-Death Wraith ... 2.00
431, 434-447-434-Capt. America x-over 437-Thor vs. Quasar, 43-Dr. Strange & Silver Surfer x-over ... 1.50
432-(1.50, 52 pgs.)-Intro app from Journey Into Mystery (#1) ... 3.25
433-Intro new Thor ... 5.00
450-(2.50, 68 pgs.)-Double-size/old c ... 3.00
451-457, 459-Old Thor returns (5 pgs.), 459-Intro Thunderstrike, 460 Stasis & begin 472 stays the same ... 1.50
474, 476-481, 483-495, 501, 502 476-Begin 1 50-c, bound-in card sheet, 477-484-Ellis-c/Deodato-a(p), 495-499, 501-Moench-c/a, 496, 501-Deodato-c/a, Captain America app, 498, 499 Loki app 501 Red Wolf app ... 1.50
475-(2.00, 52 pgs.) Regular edition ... 2.00
473 (2.50, 52 pgs.) Coll. Ed. w/foil embossed-c ... 2.50
482-(2.95, 84 pgs)-400th Issue ... 3.00
500-(2 50 double-size, wrap-around-c)-Deodato-c/a, Dr. Strange app ... 5.00
Giant Size 1 ('75) - See Giant-Size listing

Special 2 (9/66)-See JIM for 1st annual ... 50.00
Special 3 (1/71) ... 10.00
Special 4 (12/71)-Reprints 133, 132, JIM 113 ... 10.00
Annual 5 (11/75-'76 1979)-6 Guardians Of The Galaxy app # Thor vs. Zeus-c/story ... 7.00
Annual 6-12 (1981-84) ... 3.50
Annual 13 (81 13 / 85 14 / 89) 15 (90,) 00) 16 (91, 2.00) Guardians app ... 2.00
Annual 17 ('92, 2.25) ... 2.25
Annual 18 ('93, 2.95)-Polybagged w/card ... 3.00
Annual 19 ('94, 2.95, 68 pgs.) ... 3.00
Thor: Alone Against The Celestials nn (1/69), 5.95) -(1/87 389 ... 6.00

THOR: THE LEGEND
Sep. 1990 (3.95, color, one shot)
Marvel Comics
nn-Tribute issue, pin-ups w/text, Deodato-c ... 4.00

THRILL-O-RAMA
Oct. 1965 to 3 Dec. 1966
Harvey Pb./Ideacomics (Iain Films)
1-Fate (Man in Black) by Powell app ... 15.00
2-Fraina begins, Fate (Man in Black) app. ... 12.00
3-Fate (Man in Black) app ... 10.00

THUNDER AGENTS
Nov. 1965-No. 17, Dec. 1967, No. 18, Sept. 1968, No. 19, Nov. 1968; No. 20, Nov. 1969 (1-16: 68 pgs.; No. 17 on: 52 pgs.)
Tower Comics
1-Origin & 1st app. Dynamos; Neman, Menther & Thunder Squad ... 100.00
2-Death of Fogyhead ... 62.00
3-5: 4-Guy Gilbert & Lois Lane Lightning ... 42.00
6-10: 7-Death of Menthor & Origin & 1st app. The Raven ... 32.00
11-15: 13-Jodorenze Agent app. ... 22.00
16-19 ... 18.00
20-Collector's Ed. -1 reg'r'nts ... 10.00

THUNDERBOLT
Jan. 1966, No. 53, Mar.-Apr. 1966-No. 60, Nov. 1967
Charlton Comics
1-Origin ... 10.00
51-Formerly Son Of Vulcan #50 ... 6.00
52-59-54 'Zoinnels' begin 59-Last Thunderbolt & Sent-nels ... 4.00
60-Frankster app. ... 6.00
57, 58-Modern Comics-r (1977) ... 1.00

THUNDERDOG
July, 1996-Present (2.95, B&W)
Crusade Entertainment
1,2: quarried-c ... 3.00

THUNDERSTRIKE (See Thor #459)
June 1993-No. 24, July 1995 (1.95/2.50, color)
Marvel Comics
1-(2.95, 52 pgs.)-Holo-grafx foil c; Bloodaxe returns ... 3.00
2-7: 2-Juggernaut-c/shy 4-6-Spider-Man app. ... 1.25
8-24-Begin 3.00 c; Onslaught-r/ruling card sheet ... 1.50
Bloodaxe app. ... 1.50
Marvel Double Feature: Th understrike/Code Blue #13 (5 (2.50)-Same as Thunderstrike #13 16 w/Code Blue flip book ... 2.50

TICK, THE(Also see CHRONA-TICK, MAN-EAT-ING COW & PAUL THE SAMAN)
Aug. 1988-No. 12, May, 1993 (11 75, B&W)
New England Comics Press
Special Edition 1-First comic book app., serial-y #'ed & limited to 5,000 copies ... 80.00
Special Edition 2-serially #'ed & limited to 3000 copies ... 80.00
Special Edition 1-(5/96, 3.95) double-c; foil c; serial-y # ed (5,001 thru 14,000) & limited to 9,000 copies) ... 6.00
Special Edition 2-(8/96, 3.95) double-c; foil c; serial-y # ed (5,001 thru 14,000) & limited to 9,000 copies) ... 6.00
1-Reprints SE #1 with minor changes ... 60.00

1-2nd printing ... 12.00
1-3rd printing (3.95, 6/89) ... 5.00
1-4th printing (2.25) ... 2.50
1-5th printing (2.75) ... 3.00
2: Reprints SE #2 with minor changes ... 55.00
2 2nd printing (1.95) ... 10.00
2 3rd & 4th printings ... 3.00
2 5th printing (2.75) ... 3.00
3-5 (1.95) 4-1st app. Paul the Samaurai ... 12.00
3 2nd & 3rd printings (2.25) ... 5.00
3 4th printing (2.75) ... 3.00
3 5th printing (2.95) ... 3.00
4 3rd 5th printings (2.75) ... 3.00
6-8 (2.25), 7-1st app. Man Eating Cow ... 10.00
5-8 2nd printings (2.25) ... 4.00
9-11 3rd printing (2.75) ... 3.00
9-Variant with no logo error ... 25.00
9-12 (2.75) ... 3.00
12-Special Edition, card-stock, virgin c w/foil, FYE ... 10.00
Promo Sampler-(1990)-Tick c/story ... 15.00

TICK'S GIANT CIRCUS OF THE MIGHTY, THE
Summer, 1992-No. 3, Fall 1993 (2.75, B&W)
New England Comics
1 (A, Oh..!, 2! 2! 3-1993 Update ... 3.50

TICK KARMA TORNADO, THE
Oct. 1993-No. 9, ? (2.75, color)
New England Comics
1-(3.25) ... 4.00
2-9 ... 3.25

TIGER GIRL
Sept, 1968 (15¢ cover)
Gold Key
1 (10227-693)-Jerry Siegel scripts ... 25.00

TIME TUNNEL (TV)
Feb, 1967-No. 2, July, 1967 (12¢)
Gold Key
1, 2-Photo back-c ... 40.00

TOKA (...Jungle King)
Aug. Oct, 1964-No. 10, Jan, 1967
Del Publishing Co.
1-Painted-c ... 18.00
2-Pa.nted-c ... 10.00
3-10 ... 8.00

TOMB OF DARKNESS (Formerly Beware)
No. 9, July, 1974-No. 23, Nov, 1976
Marvel Comics Group
9 23 15, 19-Ditko-c, 20-Everett Vernet-c ... 1.50

TOMB OF DRACULA
Apr, 1972-No. 70, Aug, 1979
Marvel Comics Group
1-1st app Dracula & Frank Drake; Colors-p in all ... 70.00
2 ... 42.00
3-5 ... 28.00
6-10: 10-1st app. Blade the Vampire Slayer ... 22.00
11-20: 13-Origin Blade ... 14.00
21 40: 25-Origin/1st app. Hannibal King ... 10.00
41 49, 51 ... 6.00
50-Silver Surfer app ... 9.00
61-70: 70-Double size ... 5.00

TOMB OF DRACULA (Also see Dracula)
Oct, 1979-No. 6, Aug, 1980 (B&W magazine)
Marvel Comics Group
1, 4, 6 ... 4.00
2, 3: 2-Ditko-a (36 pgs.) 3-Miller sketch ... 5.00

TOMB OF DRACULA
1991 No. 4, 1992 (4.95, color, m- series)
Epic Comics (Marvel)
1-4-Colan/Wi-kamson-a ... 5.00

TOMMI GUNN
May, 1996-No. 3, Aug, 1996 (3.00, color, limited series, mature readers)
London Night Studios
nn-photo-c ... 10.00

1/2 1-3 rnd/1 North center-fold ... 3.00
1/2-(4.00) "Holographic" Pin-up c ... 10.00
1 "Virtually Platinum", embossed, nudity-c w/Inside J.L. North centerfold ... 4.00
2-variant "Nude" c-1 ... 5.00

TOMOE (CRUSADE EVERETA WHEN) (See Sett.)
Aug. 1995-Present (2.95, color)
0-3 2 Dogs of War preview 3-Dornon Gun preview ... 3.00
1 ... 3.00
2-(2.95, 1996) variant c ... 5.00
2 Commemorative Ed. (limited to 5000) ... 17.00
3 Commemorative Ed. (limited to 5000) ... 20.00
...WITCHBLADE: FIRE SERMON
Sept 1996-Present (3.95, color, limited series)
1-Dale-c ... 4.00
...WITCHBLADE/MANGA SHI PREVIEW EDITION
nn, a 1996 (0.50, B&W)
nn-Ian Diego Preview Ed ... 10.00

TONGUE LASH
Aug, 1996-No 2, Sept. 1996 (2.95, color, limited series, nuts re: students)
Dark Horse Comics
1,2-Taylor-c/a ... 3.00

TOO MUCH COFFEE MAN
July, 1993 -Present (2 50 (B/W)
Adhesive Comics
1 Shannon Wheeler-s/a ... 7.00
2 ... 5.00
4,5 ... 3.00
Full Color Special (2.95) ... 3.00

TOP CAT (TV)
12-(2/61-62 No 31, 9/70 (Hanna-Barbera)
Gr.- Pub (dba Gr./Gold Key
1 TV show debuts 9/2/61 ... 160.00
2 Ayze Gayze-back-ups nr #1 4 ... 77.00
3 5 3-Last 15¢ issue 4-Begin 12¢ issues, Tnt app Yakky Doodle in 1 pg strip 5 1st Touche' Turtle ... 50.00
6-10 ... 34.00
11-20 ... 22.00
21 31 21, 24, 25, 29-Reprints ... 17.00

TOP CAT (TV)
Mar 1970 to No. 20 Nov. 1973 (Hanna-Barbera) Charlton Comics
1 ... 32.00
2 10 ... 18.00
11-20 ... 12.00

TOP COW PRODUCTIONS INC./BALLISTIC STUDIOS SWIMSUIT SPECIAL
May 1995 (2.95, color, one shot)
orange Comics/Top Cow Productions
1 ... 5.00

TOP COW SECRETS. SPECIAL WINTER LINGERIE EDITION
Jan, 1996 (2 95 color, one shot)
Orange Comics/Top Cow Productions
1-pin-ups ... 3.50

TORCH OF LIBERTY SPECIAL(See DANGER UNLIMITED)
Jan, 1995 (2.50, color, one shot)
Dark Horse Comics
1-John Byrne-c ... 2.50

TOTAL INJUSTICE
Oct, 1996-No 3, Nov. 1996 (2.25, color, limited series)
DC Comics
1-3-based on new Kenner action figures ... 2.25

TOTAL WAR (M.A.R.S. Patrol #3 on)
July, 1965-No. 2, Oct, 1965 (Pe nted covers)
Gold Key
1, 2-Wood-a in each ... 38.00

TOUR OF TERROR(See RAZOR)
June, 1996 (10.00, color, one-shot)
London Night Studios
nn-photo-c ... 10.00

TOWER OF SHADOWS (Creatures On The Loose #10 on) Sept. 1969-No. 5, Jan. 1971
Marvel Comics Group
1 Starwalker, Craig a 20.00
2, 3 2: Neal Adams a. 3: Smith/ Burbka a 10.00
4 Marie Severin c 7.00
5, 7-Starlin (p), Wood a 10.00
6, 8-Wood art. 8-Wrightson c 7.00
9-Wrightson c, a 6.00
Special 1 (12/71)-Adams a 6.00

TREEHOUSE OF HORROR
1995/1996 (2.95/2.50, color, Arnavaz
Image Comics
1-12.95, '95) Green mp-c, Allred, Robinson/ Smith s. ..4.00
2-12.50, '96) Geometry-c, Dini, Bagley-c 2.50

TRIBAL FORCE
Aug. 1996 (2.50, color)
Mystic Comics
1-"Special Edition" oe-cover 2.50

TROLL (Image Comics/Extreme Studios)
Dec. 1993 (2.50, color, one shot, 44 pgs.)
1-Matsuda c/a(p), 2 field scrips 2.50
-Nativeen Special ('94,? 2.95) Muse app. 3.00

...Ill
July, 1994 (3.95, color, 52 pgs., one-shot)
1-Square-back bind ng 4.00

...ONCE A HERO
Aug. 1994 (2.50, color, one-shot)
1 ..... 2.50

TROUBLED SOULS
1989 (9.95, color, graphic novel)
Fleetway
nn-Ennis s/Mitchell-a 10.00

TROUBLEMAN
June, 1996-Present (2.25, o.o.n, limited series)
Image Comics/Motown Machineworks
1-3 ..... 2.25

TRUE FAITH
1990 (9.95, color, graphic novel)
Fleetway
nn-Garth Ennis-s 10.00

TUG & BUSTER
Nov. 1995-Present (2.95, B&W, bi-monthly)
Art & Sou. Comics
1 S. Marc Hempel s/a 3.00

TUROK, DINOSAUR HUNTER (See Magnus #1?)
June, 1993-Present (2.50, o.o.n)
Valiant
1-(3,500-Crossroom & Fan c 3.50
[Gold Foil-c var.]
0, 2, 47-(7/95) origin sty. 4 Andar app. 5-Death of Andar 13-w/bound-in card. 16-Oasis Effect 2.50
Yearbook 1 ('94, 3.95, 52 pgs.) 4.00

Turok #43

-The Hunted-('95, price omitted on #1, #2-2.50) 1,2-Dinosaur-a(p) 2.50

TUROK, SON OF STONE
No. 596, 12/54-No. 29, 3/62; No. 30, 12/62-No. 91, 7/74
No. 92, 9/74-No. 125, 1/80, No. 126, 3/81-No. 130, 4/82
Dell Publ. Co. #1-29/Gold Key #30-85/Gold Key or Whitman
#86-125/Whitman #126 on
4-Color 596 (12/54)(#1)-1st app. Tunch & Andar 675.00
4-Color 656 (10/55)(#2)-1st mention of Lanok 400.00
3 (3-5/56) .5 ..... 220.00
6-10 ..... 150.00
11-20 ..... 90.00
21-30 ..... 60.00
31-40: 31-Drug use story 50.00
41-50 ..... 38.00
51-80: 58-Flying saucer story 25.00
61-70: 62 & 15 cent variants 25.00
71-84: 84-Origin & 1st app. Hutec 16.00
85-130: 114, 115-(52 pgs.) 8.50
Giant 1 (10/31-6/11) (11/66)-Stick-c #410 12 & 36-a; cover to #11 ..... 90.00
Giant 2: Same as above, but paper c 100.00

TV STARS(TV)
Aug. 1978-No. 4, Feb. 1979
Marvel Comics Group
1-Ramea-Barbera TV tie-in 6.00
2-4 ..... 3.00
3-Toth-c/a 5.00

12 O'CLOCK HIGH (TV)
Jan-Mar. 1965-No. 2, Apr.-June. 1965 (Photo-c)
Dell Publishing Co
1, 2 ..... 35.00

2099 (Marvel)
...A.D.
May, 1995 (3.95, color)
1-Cassaday c/Quesada/Piatrowski 4.00
...APOCALYPSE
Dec, 1995 (4.95, color)
1-Wrap-around Chromium-c, Ellis s. 5.00
...GENESIS
Jan, 1996 (4.95, o.o.n)
1-Chromium wrap-around-c, Ellis-s, 1st app. Damned 2099, 8 halftone 2099 app. 5.00
...UNLIMITED
Sept, 1995-Present (3.95, color, 68 pgs.)
1-10, 1: 1st app. Hulk 2099 & begin, 3-Spidey 2099 app., 9-Kubert-c, Lee Weeks, Nancy Collins-s 4.00
...WORLD OF DOOM SPECIAL
May, 1995 (2.25, color, one-shot)
1-Doom's "Contract with America" 2.25
...WORLD OF TOMORROW
Sept, 1996-Present (2.50, color)
1, 2-1: wrap-around-c, 2-w/bound-in card 2.50

21
Feb, 1996-No. 3, Apr. 1996 (2.50, color)
Image Comics/Top Cow Productions
1-3-Lee Weeks-c 2.50
1-variant c 5.00

22 BRIDES
Mar. 1996-Present (2.95, color)
Event Comics
1-3-Nicieza-s 3.00
2-variant c 5.00
3-variant c 4.00

TWILIGHT ZONE, THE (TV)
Mar. 1973, 3-5/61-No. 91, 4/79-No. 92, 5/82
Dell Publish ing/Gold Key/Whitman #92
4 Color 1173 ..... 180.00
4 Color 1288 ..... 130.00
01-860-207 (5-7/62, 15¢) 78.00
12-860-210 (8-10/62)-Evans a(i). 78.00
1 (11/62, Gold Key)-Crandell-a 90.00
2 ..... 60.00
3 11 3, 4, 9: Toth a 40.00
12-Wrightson-a 30.00
13-15, 13, 15-Crandell a, 14-Orlando/Grandenetti-c/Torres-a 25.00
16-20 ..... 20.00
21, 27, 28-Ploog a(p) 15.00
22, 23 ..... 6.00
31, 51, 49, Cassidy a. 51-Wrightson-a. 5.00
52, 70 ..... 3.00
71-92: 83, 84-(52 pgs.) 2.00
Mini Comic #1 (1976, 3-1/4 x 6-1/2") 2.00

ULTRAFORCE
Aug, 1994-No. 10, Aug. 1995 (1.95, color)
Malibu Comics
1-9 (9/94, 2.50) 2.50
1 (2.50, 44 pgs.)-Wraparound-c, trading card, team comic ing of Prime, Prototype, Hardcase, Pitt, Ghost, Century & Topaz 2.50
1 Holographic-c 10.00
2-5 (10/94, 1.95) 2.00
2-c (2.50) Flourescent logo, limited edition stamp on c 4.00
6-11: 6-begin 2.50-c & 10-Black Knight app. 11-Weirdo/Doodlin Studios-a 2.50
Malibu "Ashcan" Ultraforce (6/94) 0.75
-Avengers Prelude (2.50) 2.50
-Avengers 1-2 (9.95) Ryp-c, Perez pi/ills s. 10.00
-Spider-Man (3.95) 2 covers, Green Goblin app. 4.00

ULTRAFORCE(Trial Series,
Nov. 1995-Present (1.50, color)
Malibu Comics
Infinity 1-12: Infinity-Black-c/Painted c, 1-Rep. Alpha-c/Painted c, 2-Rip Jaxon "Phoenix Resurrection" pt. 7
1-7: Ellis s, 11, 12-Doolittle-c 1.50
Infinity-(2.00, signed) 10.00
Limited ed. #2 (9/96, 2.50) Black Knight returns to Marvel Universe 2.50

ULTRAVERSE (Malibu)
...DOUBLE FEATURE
Jan 1995 (3.95, color)
1 168 pgs Flip-c, Featuring Pierre and Solitaire 4.00
...ORIGINS
Jan, 1994 (99¢, o.o.n)
1 Gaiedelic-c, 2 pg. orig. as all characters 1.00
1-Newsstand ed., with c-ins, gatefold 1.00
...PREMIERE
1994 (color, give away)
0-Diamond thru mail w/coupons 5.00
...UNLIMITED
June, 1996 (2.50, color)
1-Kelley Jones-c 2.50
...YEAR TWO
Aug. 1995 (4.95 oc, one-shot)
nn-pin-ups 5.00
...ZERO: THE DEATH OF THE SQUAD
Apr 1995 No 4, July 1995 (2.95, color)
1-4: 3-Undertaker Poison back story 3.00
UNCANNY ORIGINS
Sept, 1996-Present (99¢, color)
Marvel Comics
1-4: Epcaps, 2-Quicksilver, 3-Archangel 4-Firehand 1.00
UNCANNY TALES
Dec, 1973-No. 12, Dec, 1975
Marvel Comics Group
1 12: 1-Crandall r/Uncanny Tales #9 (1955b) 2.50

UNCANNY X-MEN, THE (also see Giant-Size X-Men)
Feb, 1981-Present (THE X-MEN #1-141)
Marvel Comics Group
142 Rachel app. 22.00
143 Lost Brynne issue 18.00
144-150: 150-Double size 8.00
151-157, 159-161, 163, 164 ..... 6.00
158-1st app. Rogue in X-Men 15.00
162-Wolverine solo story 10.00
165 Paul Smith art begins, ends #175 ..... 9.00
166-Double size, Phil Smith art 7.00
167, 170, 167-New Mutants/X-Men 1st meet, same date as New Mutants #1 (3/83), contains ch.a "Tattoo" decals 3.00

Ultraforce #10

171-Rogue joins the X-Men, see Avengers Annual #10
for 1st app. 13.00
172 174 177, 173-Wolverine solo story 6.00
175-Double size 10.00
176-185: 182-Rogue solo story. 184-1st app. Forge 5.00
186-(52 pgs.)-X Smith/Austin a 5.00
187-192, 194-199 ..... 4.50
193-Double size special, 1000+ app. New X-Men, 1st app. Maximum 10.00
200-(1/85, 1.25, 52 pgs.) 10.00
201-1st app. baby hatbun (Lilbit); 1st Portacio-c/a(i) in X-Men 25.00
202-204, 206-209: 204-2nd Portacio-c(i) on X-Men 6.00
205 Wolverine solo story by Barry Smith 17.00
210, 211 213-213-Mutant Massacre 20.00
212, 213-Wolverine Battles Sabretooth. 212-(12/85)-See X-Factor #10 ..... 25.00
214-221 223, 224 219-Havok p-s (7/87) 5.00
222-Wolverine battles Sabretooth-c/story 10.00
225-227-Fall Of The Mutants. 226-(52 pgs.) 10.00
228-237 241 ..... 4.00
240-Sabretooth app. 7.00
242-Double size. Inferno tie-in 5.00
243, 245-247, 249-Infe rno 4.00
244-1st app. Jubilee 25.00
248-1st Jim Lee art on X-Men 25.00
248-2nd printing (92, 1.25) 3.00
249-252 253-Jim Lee c 3.00
253-255, 253-All new X-Men begin. 254-Jim Lee-c 3.00
256, 257-Jim Lee-a 12.00
258-Wolverine solo story-Lee-a 14.00
259-Record-c/a-Jim Lee-a 6.00
260-265: 260, 261, 264 Lee-c, a 3.00
266 Yu & Lapsa Gambit (See Annual '14) 40.00
267-Lee-c/a series begins, 2nd full Gambit app. 17.00
268-Lee-a, Wolverine, Capt. America, Black Widow team-up 23.00
268-2nd printing 4.00
269-Lee-p/a 7.00
270, 8-Tenace Agenda beg 12.00
270-Gold 2nd printing 4.00
271, 272-X-Tinction Agenda 8.00
273-New Mutants (Cable) & X-Factor app. 7.00
274 ..... 6.00
275-1 50, 52 pgs.) Tri-folio-c 7.00
275-Gold 2nd printing 3.00
276-280 277-Lee, un-c/a-c/a 3.00
281-New X-Men story, Byrne script & White Portacio-c/a begin (white logo) 7.00
281-2nd printing (red logo) 3.00
282 1st app. Bishop (cover + 1 pg.) 35.00
282 Metal Ed. ed. 2nd printing (1-00-c) 3.00
283-1st full app. Bishop 18.00
284-292: 287-Bishop joins team. 290-Last Portacio-c/a. 294-Brandon Peterson-a begins-ends 299 ..... 2.50
294-296-(1.50)-Polybagged w/trad ng card 2.50
297 299, 301 303, 305-309, 311 ..... 2.00
300-(3.95, 68 pgs.)-Holo-grafic foil c-Romita, Jr.-c/a 5.00

Uncanny X-Men #169

5.00

304 (3 95, 68 pgs.) Magneto's Relegation arc, 100th anniversary issue; Iceman & all-pgs. 2.00
307–Gold ed. 3.50
310–(1.95) w/bound in trading card sheet 2.50
312–321 312-Begin 1 1 95 c, bound in card sheet 2.00
316, 317–(1.95) Gol enhanced ed. forms 3.00
318–322–(1.95) Oct.'ber 320 Gold ed. 322 Onslaught 2.50

320, 324, 326–328 322–Onslaught. 323–ream from Age of Apocalypse 328 Tabloid size 325, 326 Dr. Strange app. 331 White Queen saga 334–Juggernaut app., w/ Onslaught Update 335 Onslaught, Avengers, Apocalypse, X-Men app. 336 "Dr. Strange 338 Archangel's origin ream to normal. Pym app. 339 Spider-Man app. Hunck vs. Cyclops 2.00
325–(1.95) Ann. variety issue, Gatefold 5.00
Special 1 (12/70)–Kirby-c/a 65.00
Special 2 (1/71) 35.00
Annual 3 ('79) New art/w/where he calls an old yellow costume 17.00
Annual 4 ('80)–Dr. Strange-c/story 7.50
Annual 5 ('81) 5.00
Annual 6–8 ('82–84, 52 pgs.) 6 Outside app. 5.00
Annual 9 ('1985)–Art Adams a New Mutants cover from New Mutants Special #1 15.00
Annual 10 ('1986) 4.00
Annual 11 ('87) 3.50
Annual 12 ('88)–Evol, War, Art Adams-a(p) 4.50
Annual 13 ('89) Atlantis Attacks 3.00
Annual 14 ('92, 68 pgs.)–Ltd. app. Gambit (animal app.) Adams-c/a 12.00
Annual 15 ('93, 2.00)–4 pop-up's, Wolverine solo bioscope story, Capt. America 4.00
Annual 16 ('92, 2.50, 68 pgs.) Wolverine solo bioscope story, Capt. America 4.00
Annual 17 ('93, 2.95)–Polybagged w/card 5.00
Annual 18 ('94, 2.95, 68 pgs.) The Dark Phoenix Saga (1990, 12.95) 11.00
–95 (11.95, 3.50 wrap-around c 4.00
–96 (2.50) wrap-around c 3.00

UNCANNY X-MEN AND THE NEW TEEN TITANS, THE
1995 (3.95, color one shot) 4.00
Marvel Comics/DC Comics
1-rpt/DC Adv.'s MARVEL PRESENTS 4.00

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE
1983 (One-shot, grey-tone)
Marvel Comics Group
nn-Supplement to The Dallas Times Herald 10.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1989 (3.95, color, 52 pages)
Marvel Comics Group
nn-Byrne/Austin-c 5.00

UNDERDOG (TV)
July, 1970–No. 10, Jan. 1972; Mar. 1975–No. 23, Feb. 1979
Charlton Comics/Gold Key
1 (Tim Conway, Charlton) 60.00
2–10 30.00
2 (2nd series, Gold Key) 20.00
3–10 15.00
11–23 (1–6 are reprints of 1st issue) 10.00

UNDERWORLD (J. MICHAEL STRACZYNSKI'S)
Feb., 1994–No. 3, Jan. 1995 (2.95, color, limited series)
DC Comics
1–3–Wrd-c 3.00
Apocalypse: Dark Genesis (1.95, one-shot) 2.00
Batman: Devil's Asylum (1.95) one-shot, Batman app. 3.00
Abyss: Hell's Sentinel (1.95) one-shot, Alan Scott, Phantom Stranger, Zatanna app. 3.00
Pulse (1.95) one-shot, Firestorm app. 3.00

UNEARTHLY SPECTACULARS
Oct. 1965–No. 3, May, 1966; #1, 132–2 3, 2nd printing
Atlas/Seaboard
1-Tiger Boy & more c 35.00
2-Jack O'Lantern, Tiger Boy & Three Racketeers app., w/Basehead, Head, Bone c 25.00
3-Two O'clock man, Williamson/Crandall-a 25.00

UNEXPECTED, THE (Horror-y Tales of the No. 105 Feb. 1968–No. 1 Aug. 1967; #106–No. 1 Nov. 1967–No. 1 Aug. 1967; #1–No. 1 Nov. 1967–No. 1 Aug. 1967)
105 Reg. n 125 issues 20.00
106–113, 113 Last Gasp issues 15.00
114–116, 117 120, 122, 127 6.00
118, 119, 121, 123, 124, 125, 126, 128 3.00
129–162, 132, 134–152 pgs 3 57 162 100 pgs 3.00
1 60
2 30
3 20
4 50

UNION
June, 1991–No. 4 (2.95, 1-4 issue limited series)
Image Comics (Extreme Productions)
0 (7/94, 2.50) 2.50
1-Alternate Perkins-c, w/ Die Hard 2 10.00
1 2 (2.50 Embossed foil c, Extreme Sampler) 2.50
2, 3 (95, Newsstand ed. w/o foil) 2.00
2–4 (4 7/94) 2.50

UNION
Feb. 1994–Present (2.95, color)
Image Comics (Extreme Productions)
1, 1 2 (1 7/94) 2.50
1 1 (95, 2nd printing) 2.50
1 2 (95, 2nd printing) 2.50
1 3 (95, Newsstand ed. w/o foil) 2.00
2–4 (4 7/94) 2.50

UNITY
Nov. 0, Aug. 1992–No. 3, 1993 (2.50, limited series)
Valiant
0, Early Sin-D c-a, prequel to Valiant's debut #1 4.00
Valiant's first hero to encounter the Harbinger, learns their month 4.00
0-Red sign variant (5,000 made) 15.00
1-Gold foil-c, Prestructural copy 10.00
1-Gold foil-c, Prestructural copy 10.00
1-Gold foil-c, Premiere copy, scarcer 15.00
1-Gold foil-c, Premiere copy, scarcer 15.00
Yearbook 1-2 (95 1995–1994 w/ trading c 4.00

UNIVERSAL MONSTERS
1991 (1.25, B&W, 52 pgs.) Dracula, Frankenstein & Wolf Man reprints; Kaluta-c
Final version in Dracula/Frankenstein/Wolf Man 4.00

Dracula (1.95, Original movie adaptation 5.00
Mummy (1.95, Original movie adaptation 5.00
Creature from the Black Lagoon (2.95) A 3.00
Adams-Aurora-c 3.00

UNKNOWN SOLDIER (Also see Sgt. Rock Spotlight No. 2)
Dec. 1966
205 (Apr. May, 1977 Jul. 206, Oct. 1977)
Charlton/Peter Cetta/Pat Boyette-c/a
206 268 251 Enemy Ace app. 3.00

UNKNOWN WORLDS
Aug. 1935–No. 52, Aug. 1943
American Comics Group
1-Mystery-c 325.00
2 5 2-Dracula-c/story 70.00
6 11, 8-Dracula-c/story, 11 Last 90k rpt-c 50.00
12–19, 321 issues thru #57 40.00
20 Werewolf-c/story (12 1/62) 45.00
21–35 30.00
36–Reprints Hendricks' by Craig, most popular ACG story ever 32.00
37 46 24.00
47–49 Harrison-c/tales, into the Unknown #95 1 pgs 30.00
50–52 Last issue 30.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan., 1975–No. 14, Nov. 1977 (1.00, B&W magazine)
Marvel/Comics Group
1 Wrightson/Kirkman/Torres/Fuentes-a/Wrightson-c 1 4.00
Adams Phase 1, Brunner & Kaluta-c 4.00
2 3 Brunner-a 3.00
Special 1–76, 100 pgs.) Newton-pg-a/cover 1.00

UNTOLD LEGEND OF THE BATMAN, THE
July, 1980–No. 3, Sept. 1980 (Mini-series)
DC Comics
1 Origin, Joker-c, Byrne-a 4.00
2, 3 2.50
Cotton Candy-green print (1989) 28 pgs., 6x9" 5.00
& 2nd print pgs exist 2.50

UNTOLD TALES OF SPIDER-MAN
Sept. 1995–Present (1.95, color)
Marvel Comics
1–Busiek & Griffin-c/p/i-a 2.50
2–10 1.00
11–1.50

UNUSUAL TALES (Value Better #50 up)
Nov. 1955–No. 49, May, 1965
Charlton Comics
1 (#1) 10.00
2 5.00
3–5 4.00
6–Elvis c only 5.00
7, 8–Elvis-c-a 15.00
9–Dick c-a 20.00
10–Dick-c/a 35.00
11–18, 18 last pgs.–Dick c/a 25.00
12 14–Dick-a 15.00
13 16 20 10.00
15–Dick-c-a 8.00
17 19 20 7.00
21 23 25 27 29–Dick-a 7.00
30–49 5.00

USAGI YOJIMBO (see Space Usagi)
July, 1987–Present (2.50, color)
Fantagraphics/Mirage
1 3.00
2–4, 11, 28 2.00
5, 8, 10 2nd print-rpts 2.00
10 1990 pgs 3.00
20–pin-ups 2.25
21–24, Sakai c-1, 11 2.50
Summer Special 1 1995 2.75 (B&W)

USAGI YOJIMBO (see Space Usagi)
Dec. 1996 Present (2.95, color)
Mirage Studios
V2#1–16 1 (MAW) app. 2.75

USAGI YOJIMBO (see Space Usagi)
Apr. 1996–No. 4 (6.95, B&W (2.95, B&W) Limited series)
Dark Horse Comics
Volume Three #1–5 Sakai c-1–4 3.00

VAMPIRE GIRLS/CALIFORNIA 1969
May, 1996–Present (2.95, B&W)
Angel Entertainment
1 5.00
0 (10.00) nudes 6.00

0 (20.00) "3-D Nude Platinum" embossed c 20.00
1 10.00 Nude-Ed 10.00
10.00, Platinum Nude Ed 15.00

VAMPIRE LESTAT, THE
Jan. 1990–No. 12, 1991 (2.50 mini-series)
Innovation
1 4.00
1 2nd printings 5.00
2 3.00
3 5 3.00
6–12 2.50
6–12 2nd printings of most issues exist and are worth close to cover

VAMPIRELLA
Sept. 1969–No. 112 Feb. 1983, No. 113, Jan. 1988 (Value Better #1 up)
1-Origin/1st app. Vampirella, Pantha, Adams-c/a, Ploog-a 350.00
2-Adams-c/a, Torres-a begins, ends #12 33.00
3 Torres-a/Jeff Jones-a 20.00
4 5 Torres-a 10.00
6–Origin/1st app. Jasmina & Vampirella 10.00
7–10 Torres-a 7.00
11–13, 15 Ploog-a 5.00
14–Torres-a, Ploog-a 6.00
16–20 4.00
21–30 3.00
31–40 2.00
41–45 2.50
46–Origin & full vampirella revealed 10.75 25.00
47–50 15.00
51–100 (95 pgs.) Regent issue, origin revealed 45.00
101 110 112 30.00
111–Gene Colan/Torres-c Edson 12.50 35.00
113, 1988–Colan, Art Adams Comics issue (Eastern) 150.00
Annual 1 ('1972) New origin vampirella 225.00
Special 1–1977, large-sized reprints 25.00

VAMPIRELLA (1/4 ORIGIN ISSUE) (Chaykin-a)
Book, Newsprint #1 5.00
Nov. 1992–No. 3, Dec. 1993 (2.95, color)
1 4.00
2 3.00
3-Gold 1 4.00
3-Platinum ed (Art & Highest-c-a) 1 12.00
1 2nd printing 3.00
4 3.00

1 5 1 contains certificates for Free Dave Stevens Vampirella poster 7.00
Vampirella 1 (1 10.00, 3 95) #1 A Audio-c 5.00

...CLASSIC
Feb. 1995–No. 5 Nov. 1995 (2.95, color)
1–Origin retold, Adams-c/a, 2nd printing 5.00

DEATH & DESTRUCTION
July 1996–No. 3 Sept. 1996 (2.95, color, limited series)
1–Origin retold, Adams-c/a, 2nd printing 5.00

...MORNING IN AMERICA
1993 (1 No. 4, 1997) (5, B&W/4 in series)
1 All-new Rio Azpiazu-a/c 7.00
1 5 4.00

...OF DRAKULON
Jan. 1996–Present (2.95, color)
1–Origin retold, Adams-c/a, 2nd printing 5.00

...FIN-UP SPECIAL
Oct. 1995 (2.95, color, one-shot)
1–Highest-c, pin-ups by various 5.00
1 variant c 10.00

...SAD WINGS OF DESTINY
Sept. 1996 (3.95, color, one-shot)
1–Adams-c 4.00

...SHADOWHAWK: CREATURES OF THE NIGHT
1993 (4.95, color, limited series)
1 5.00

...STRIKES
Sept. 1995–Present (2.95, color, limited series)
1 2 1–Cover-c 2–Destruction-c/polybagged w/card, 3, 4 wrap-around c/Lieberman-c/pgs 3 4 timeline-c 3.00

Tes-c-7-Silver Anniversary Ed.; flip-book ... 3.00
1-Newsstand Ed.; different photo-c ... 10.00
1-Limited Ed.; different photo-c ... 10.00
...25TH ANNIVERSARY SPECIAL
Oct. 1996 (¢5.95, color one-shot)
nn-Forrest J. Ackerman story; Frazetta-c ... 6.00

VAMPIRE TALES
Aug. 1973-No. 11, June, 1975 (B&W magazines)
Marvel Comics Group
1-Morbius, the Living Vampire begins by Manos (1st solo Morbius series & 5th Morbius app.) ... 25.00
2-Intro Satana, Stevano-c ... 10.00
3, 4, 6-11-3-Satana app.-6-1st & 1st app. 8-Blade app. from Tomb of Dracula ... 5.00
5-Origin Morbius ... 8.00
Annual 1 ('10/75)-Heath-r/#9 ... 3.00

VAMPIRES LUXURA, THE
Feb. 1996-Present (2.95, color)
Big Entertainment
1 1-one-s/a ... 3.00
1-Gold-(10/98); gold foil image ... 10.00

VAMPS (DC Comics/Vertigo)
Aug. 1994-No. 6, Jan. 1995 (¢1.95, color, limited series, mature readers)
1-Bolland-c ... 5.00
2-6-Bolland-c ... 3.00
TPB (¢9.95) r ... 10.00
...HOLLYWOOD & VEIN
Feb. 1996-No. 6, July 1996 (¢2.25, color, limited series, mature readers)
1-6-Winslade-c ... 2.50
VANGUARD STRIKE FORCES
Oct. 1996-Present (2.95- B&W, limited series)
1- ... 3.00

VANGUARD ILLUSTRATED (see WR: MONSTER)
Nov. 1983-No. 11, Oct. 1984
Pacific Comics
1-6, 8-11: 2-Dave Stevens-c ... 1.50
7-1st app. Mr. Monster ... 5.00

VAULT OF EVIL
Feb. 1973-No. 23, Nov. 1975
Marvel Comics Group
1- 1950s reprints begin) ... 3.00
2-23. 3,4 Brunner-c ... 1.75

VELOCITY
Nov. 1995-Present? (2.50, color)
Image Comics/Top Cow Productions
1-3-Bulanda-c/2-Savage Dragon cripp. ... 2.50

VENGEANCE OF VAMPIRELLA (see VAMP BELLA)
Apr. 1994-No. 25, Apr. 1996 (2.95, color)
Harris Comics
1 (1.50)-Quesada/Palmiotti-r/#1 "bloodlet" wraparound-c ... 20.00
1 (1.50)-2nd printing; blue foil-c ... 5.00
1-Gold ... 40.00

Venom

2 ... 12.00
3,4 ... 7.00
5–15.8-Pitchforked w/Hawking card. 10-w/coupon for Hyde-25 poster, 11, 19-Pitchforked w/Trading card 23-Fabry-c 24-Deodato-c. 25-Quesada & Palmiotti-r/#1 full-c ... 3.00
Bloodlines ('95, 6.95, TPB) ... 7.00
...THE MYSTERY WALK
Nov. 1995-Present (2.95, color)
0 ... 3.00

VENOM (Marvel Comics)
...ALONG CAME A SPIDER
Jan. 1996-No. 4, Apr. 1996 (2.95, color, limited series)
1–4-Spider-Man, Carnage app. ... 3.00
...CARNAGE UNLEASHED
Apr. 1995-No. 4, July. 1995 (2.95, color, limited series)
1–4 ... 3.00
...FUNERAL PYRE
Aug. 1993-No. 3, Oct. 1993 (2.95, color, limited series)
1-3: 1-Nolo-graf's foil-c, Punisher app. in all ... 3.00
...LETHAL PROTECTOR (See Amazing Spider-Man #298)
Feb. 1993-No. 6, July 1993 (2.95, limited series)
1-Red holo-graf's foil-c ... 5.00
1-Gold variant sold to retailers ... 20.00
1-Black-c variant ... 10.00
2-6-Spider-Man app. in all ... 3.00
...NIGHTS OF VENGEANCE
Aug. 1994-No. 4, Nov. 1994 (2.95, color, limited series)
1-4: 1-Red foil-c ... 3.00
...SEPARATION ANXIETY
Dec. 1994-No. 4, Mar. 1995 (2.95, color, limited series)
1-4: 1-Embossed-c ... 3.00
...VENOM TIMES SIX
Aug. 1993-Present (2.95, color, limited series)
1 1-5 ... 3.00
...SUPER SPECIAL
Aug. 1993 (2.95, color)
1-Big book ... 4.00
...THE ENEMY WITHIN
Feb. 1994-No. 3, Apr. 1994 (2.95, color, limited series)
1-3: 1-Demogoblin & Medusa app; 1-Glow-in-the-dark-c ... 3.00
...THE HUNGER
Aug. 1996-No. 4, Nov. 1996 (1.95, limited series)
1–4 ... 2.00
...THE HUNTED
May. 1996-No. 3, July. 1996 (2.95, color, limited series)
1–3 ... 3.00
...THE RACE
May. 1994-No. 3, July. 1994 (2.95, color limited series)
1-3: 1-Embossed-cover ... 3.00
...THE MADNESS
Nov. 1995-No. 3, Jan. 1994 (2.95, color, limited series)
1-3: Kelley Jones-c/a 1-Embossed-c ... 3.00

VENUS DOMINA
July. 1996-Present (2.95/4.95, color, mature readers)
Verotik
1-4.95) embossed-c, nudity-c, Dave Stevens-c ... 5.00
1-(2.95) San Diego Edition, Wing Bird-c/a ... 3.00

VERMILLION
Oct. 1996-Present (2.25, color)
DC Comics/Vertigo
1-3-Lucas Shepard-a/Donovan-a ... 2.25

VEROTIKA
Mar. 1995-Present (2.95, color, adult readers)
Verotik
1,2 ... 10.00
3–12.9-Pollina-a. 10-a auth-c ... 3.00

VERTIGO (DC COM CS)(see ABSOLUTE VERTIGO)
...GALLERY
(¢5.95, color, one-shot)
1-pin-ups by various; McKean-c ... 3.50
...JAM
Aug. 1993 (3.95, color, 68 pgs.)
1 Sandman by Gaiman; Swamp Thing, etc. ... 4.00
...PREVIEW
1992 (75¢, cover, 16 pgs.)

1-Vertigo preview, Sandman story by Gaiman ... 2.00
...VERITE: THE UNSEEN HAND
Sept. 1996-No. 4, Dec. 1996 (2.50, color, limited series)
1-4-Lillian-s ... 2.50
...VISIONS
1993-1994 (1995 Issue)
Dr Occult 1 (1.95, 2/94) ... 4.00
The Geek 1 (3.95, 6/94) ... 4.00
The Phantom Stranger 1 (3.50, 10/93) ... 3.50
The Eaters 1 (4.95, color, 1993) Mcfegan-s ... 5.00

V FOR VENDETTA
Sept. 1988-No. 10, May. 1989 (3 00, cover, mature readers)
DC Comics
1 10 Alan Moore scripts in all ... 2.00
TPB (1990) 14.95 r ... 15.00

VIGILANTE, CITY LIGHTS, PRAIRIE JUSTICE
Aug. 1995-No. 4 Feb. 1996 (2.50 color limited series)
DC Comics
1–4-Robinson-s ... 2.50

VIOLATOR (see Spawn #2)
May, 1994 No. 3, Aug. 1994 (1.95, color)
Image Comics/Todd McFarlane Productions
1-Alan Moore-s ... 5.00
2-3-Alan Moore scripts. 2,3-Bart Sears-c/p(i)/a(p) ... 4.00

VIOLATOR VS. BADROCK
May. 1995-No. 4, Aug. 1995 (2 50, color, limited series)
Image Comics/Extreme Studios
1–4-Alan Moore-s. 1-variant-c (ST) ... 3.00

VISIONS
No. 1, 1979-No. 5, 1983 (B&W, fanzine)
Vision Publications
1-Flaming Carrot stories ... 55.00
2-Flaming Carrot stories ... 30.00
3-Flaming Carrot stories ... 15.00
4-Flaming Carrot covers and info ... 20.00
5 (1983)-1-page Flaming Carrot ... 7.00
Note: After #4, Visions became an annual publication of The Alcatraz Fantasy Fair

VOGUE
Oct. 1995-Present? (2.50, color, limited series)
Image Comics/Extreme Studios
1-3 Lorielei-c ... 2.50
1-variant-c ... 3.00

VOODOO-ZEALOT: SIGN TRADE
Aug. 1995 (¢1.95, color, one-shot)
Image Comics/WildStorm Productions
1 ... 5.00

VORTEX
1996 (2.95, color)
Entity Comics
1, 1b: 1b-Kaluga-c ... 3.00

WALT DISNEY GIANT
Sept. 1995-Present (2 25 color, bi-monthly)
Gladstone Pub. ishing
3-7: 3-Rose-c/s/a 7-c/s, 5 #19 3-Barks/Rosa-c 4 4-Back c. 7-Barks c. ... 2.25

WALT DISNEY'S COMICS AND STORIES
No. 511, Nov. 1986-No. 547, Apr. 1990 (Color)
No. 548, May, 1990-Present
Gladstone Pub./Disney/Gladstone
511-Wrapper app. ... 20.00
512, 513 ... 12.00
514: 516, 520, 523, 523-Rosa-a ... 7.00
517-519: 521, 522, 524-547, 548 Infinity c, 547-Rosa-a ... 3.00
548 (1 50, 6/90)-1st Disney issue ... 2.25
549, 550, 551-570, 572, 573, 577-579, 581, 584 ... 2.00
552-572, 575-Duck by Barks ... 3.00
571-(2.95, 68 pgs.)-100% Atom Bomb-r/ by Barks from 1947 Chevrons Premiums ... 4.00
574-576, 580, 582, 583 (2.95, 68 pgs.) ... 4.00
585-(2.50, 52 pgs.)-Pegasus #140 ... 4.00
586, 587-(1.50)-Gladstone begins again ... 2.00

588 3.99 ... 4.00
600 (2.50, 48 pgs.)-Life & times stories by Barks, Rosa & Van Horn ... 5.00
601-606 (1.95, 64 pgs., bi-monthly) 601 Barks c. Rosa-s/a, 602-Rosa-c, 605 Walt Kelly c ... 5.00

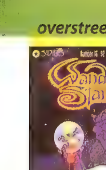
WALT DISNEY'S DONALD AND MICKEY (Formerly Mickey and Donald)
No. 19, Sept. 1993-1993 (1.50, color)
The Bruce Hamilton Company (Gladstone)
19, 21, 24, 26: 19-Barks, Murry-c 22 Barks "Ornette" story w/Rosa-c/#1426 ... 4.00
20 (2.95, 68 pgs.) Barks-r ... 5.00
25-(2.95, 68 pgs) ... 5.00

WALT DISNEY'S DONALD DUCK
Oct. 1986-No. 279, May, 1990; No. 280, Sept. 1993-Present (Color)
Gladstone #1/2d
246 ... 10.00
247-249 ... 3.00
250-(1.50, 68 pgs.) Begnaio FC #9 ... 15.00
251 2?6 ... 3.75
257 (1.50, 52 pgs.)-Vacation Parade #1 ... 4.00
258-260 ... 3.00
261-277 ... 2.25
278, 279-(1.95, 68 pgs ... 2.50
280-285, 287-294: 280-Begin 1.50-c 283-Rosa-a/wraps & part-c ... 2.25
286-(2 95, 68 pgs.) "Happy Birthday, Donald"-c ... 3.50
295-300 295-begin 1 50-c ... 1.50

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov. 1987-No. 20, Apr. 1990 (¢1.50, color)
No 21, Aug. 1993-Present (1.50, color)
Gladstone Pub./Disney Comics
1 ... 7.00
2-rPoor Color #108 ... 3.00
3, 4, 6, 7, 9-11, 13, 15 18 ... 2.50
5, 8-Rosa art ... 4.00
12-Rosa story/art w/ Barks poster ... 4.00
14-rFIC, 29 - The Mummy's Ring (Barks) ... 3.00
16, 20-(1.95, 68 pgs.) ... 3.00
21-Rosa-c/s/Secrets of Honolonca (D.D #46) ... 2.25
22-rFIC 282-The Fire Patrol (Barks) ... 2.25
23-27, 29, 31-33, 21, 23, 29-Rosa-c/s, 29-Pblock c/s, 33-rFC #408 ... 2.00
28-(2.95, 68 pgs)-rFIC 199, Sheriff of Bullet Valley (Barks) ... 4.00
30-(2.95, 68 pgs.)-rFC 367 "Christmas for Shacktown" (Barks) ... 4.00
34-47: 34-Begin 1.50-c, 34, 35, 37-Rosa-c/s ... 1.50

WALT DISNEY'S DONALD DUCK ADVENTURES
June, 1990-No. 38, July, 1993-Present (Color)
Disney Comics
1-Rosa story & art (1st Disney issue) ... 4.00
2-38 ... 2.00

WALT DISNEY'S DONALD DUCK AND MICKEY MOUSE



Wandering Star #1/6

1995 Present (1.50, color)
Gladstone Publishing
1-? ... 1.50

WALT DISNEY'S UNCLE SCROOGE
Oct, 1986-No. 242, May, 1990 (color)
No. 243, Jan., 1999-Present
Gladstone Publ./Disney Comics #243-280/Gladstone #281-on
210-#1st Beagle Boys ... 25.00
211-218 ... 15.00
219 Sen Of The Sun by Rosa ... 25.00
220-Don Rosa story ... 5.00
221-230 224, 228, 229 Rosa ... 3.00
231-240 235 Rosa story ... 2.00
241, 242-(1.95, 68 pgs.) ... 3.00
243-249, 251-284 (1.50) 283-#/WDCS #98 ... 2.25
250 (2.25, 52 pgs.) Barks r ... 3.00
285-The Life and Times of Scrooge McDuck Pt. 2; Rosa-c/a/script ... 10.00
286-289-The Life and Times of Scrooge McDuck Pt.2-?; Rosa-c/a/script ... 3.00
290-301 301-r/Barks ... 1.50

WALT DISNEY'S UNCLE SCROOGE ADVENTURES
(Uncle Scrooge Adventures #1-?)
Nov, 1987-No. 24, May, 1990 (95¢, color)
No. 22, Sept., 1993-Present (1.50, color)
Gladstone Publ
1 ... 8.00
2, 3, 5 Rosa-c/a ... 4.00
4, 19, 9, 14-Rosa art ... 3.00
20, 21 (1.95) .20-Rosa c/a ... 3.00
22 (1.50) Rosa-c/story; 0.05-0.20 ... 2.00
23 (2.95, 68 pgs.) Vs. Pharoph-Bat, Barks-r ... 4.00
24-26, 29, 31, 32, 34-36, 24, 25, 29, 31, 32 Rosa-c, 25 o(0).021 ... 2.00
27-Guardians of the Lost Library, Rosa-c/a/story, origin of the Junior Woodchuck Guidebook ... 3.00
28-(2.95, 68 pgs) w/0.5 #13 with restored missing pan w/o Rosa-c ... 4.00
30-(2.95, 68 pgs) w/0.5 #12, Rosa-c (3 (2.95) ... 4.00
33-(2.95, 64 pgs.) new Barks sty ... 3.00
37-42, 41-begin 1.50-c ... 1.50

WALTER (see THE MASK)
Feb, 1996-No. 4, May, 1996 (2.50, color, limited series)
Dark Horse Comics
1-4-Mask character ... 2.50

WANDERING STAR
1995 Present (2.50/2.75, B&W)
Pen & Ink Comics/Sirius Entertainment
1-9 (2.50) Jim S. Wood-s/a-all ... 3.00
10-11-10 Begin 2.75-c ... 3.00
12-16-12-1/96, 2.50) 1st Sirius issue ... 2.50
17-?-(1.95) 17-? ... 2.00

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug, 1972-No. 9, Aug-Sept, 1973 (A1Q2K issues)
DC Comics (68 reprints)
1-Batman-c/story; Green Lantern-r/GL1 ... 6.50
2-Batman/Joker/Penguin-c/story reprinted from Batman #75 ... 4.00
3-9-All GA reprints ... 4.00

WARBLADE: ENDANGERED SPECIES
Jan, 1995-No. 4, Apr 1995 (2.50 color, limited series)
Image Comics/Widescreen Productions
1-4-1 Gatefold wrap-around c ... 6.00

WARCHILD
Jan, 1995-No 4, Aug, 1995 (2.50, color)
Maximum Press
1 ... 3.00
2-4 ... 2.50
1 3 variant c ... 3.00

WARLOCK (The Power Of) (See Fantastic Four #66, 67, Incredible Hu. #178, Infin'ty War, Marvel Premiere, Silver Surfer #66, Strange Tales, Thor #65)
Aug, 1972-No. 8, Oct, 1973 No. 9, Oct, 1975-No. 15, Nov, 1976
Marvel Comics Group
1-Origin retold by Kane ... 25.00
2, 3 ... 10.00
4-8-A Death of Eddie Roberts ... 7.50
9 2nd Thanos saga begins; Thanos comes; Starlin c-/a-in 9, 15 ... 9.00
10 Origin recap Thanos & Gamora, Thanos-story; Thanos vs. Magus-c/story ... 30.00
11-Thanos app., Warrior c-ex ... 25.00
12 1st Saga cont. 34-last 35¢ issue ... 10.00
15 Thanos-c/story ... 25.00

WARLOCK (Special Edition on cover)
Dec, 1982-No 6, June, 1983 (2.00, D rect)
Marvel Comics Group
1 6 Thanos c/Sir Tales 178-181, Warlock 9 15, Marvel Team Up 55 Avengers Ann 7, Marv 2 in-1 Ann. 2 ... 5.00
Special Edition #1 (12/83) ... 2.25

WARLOCK
May, 1992-No 6, Oct, 1992 (2 50, color, mini-series)
Marvel Comics
V2#1 6-r/Warlock Special Ed ion series ... 2.50

WARLOCK AND THE INFINITY WATCH
Feb, 1992-No. 43, July, 1995 (1.75/1.95 color)
Marvel Comics
1 2 1 Starlin scripts begin; Austin-c/inks in 1-4, 7; special thanks to Infinity Gauntlet, time/organ recap Warlock 2-re-intro Moondragon ... 2.00
3-34, 21, 27 7 Reentry The Magus, Moondragon app. 8, 9 Gamora battles Thanos 13/5 10 Thanos-c/story 13 ... 1.75
Half-sp. ... 3.00
25-(2.95, 52 pgs.) Die-cut embossed double-c, Thos & Thanos app. ... 3.00
28 42, 28 Begin 1 95-c, bou nd-in card sheet 42 Final issue ... 4.00

WARLOCK CHRONICLES
June, 1993-No 8, Feb, 1994 (2 00, color, mini series)
Marvel Comics
1 (2 95) Holo-foil Full & embossed-c, origin retold, Starlin scripts begin; Keith Williams-r ... 3.00
2-8-3-Thanos & Mephisto-c/story, 4-vs. Magus-c/story ... 2.00

WARLORD, THE
Jan Feb, 1976-No. 133, Winter, 1988-89
Marvel/Heroic/DC Pub -r/since 1/DC Comics
2 Iorn Orcutt from 1st Issue Special, Mar Gard-a ... 15.00
3-Iorn Orcutt-a ... 8.00
3-5 ... 5.00
6-10 6-intro Mariah, 9-New costume ... 4.00
11 20 11 Giger-r ... 3.00
21 40 37, 38-Orig n Dnaz by Starlin ... 2.00
41-47, 49-130, 132-51-Reprints #1 -100-double size ... 1.50
48-(52 pgs.) 1st app Arak ... 2.00
133-1st Lifelik-a at DC (9/88) ... 3.00
133-Last Issue (52 pgs., 1.50) ... 1.50
Annual 1 (1982) ... 2.00
Annual 2, 6 (1983) (87) ... 1.00

WAR MACHINE (See Iron Man #281, 282 & Marvel Comics Presents #152)
Apr, 1994-No 25, Apr, 1996 (1.50, color)
Marvel Comics
"Atonan" Edition (no date, 25¢, B&W, 16 pgs.) ... 0.25
1 (2.95, 52 pgs.) Collectors Ed.; embossed foil c; Cable app. ... 2.00
1-(2.00, 52 pgs.) Newsstand Ed.; Cable app ... 2.00
2-14, 16-23 Round-in trading card sheet, Cable app. ... 1.50
2-3-Deathlok app, 22-vs. Iron Man ... 1.50
8-(2.95) Polybagged w/16 pg Marvel Action Hour preview and acetate print; red/yellow logo ... 3.00
15 (2.50) Flip Book ... 2.50

WARRIOR
May, 1996-Present (2.95, color)
Ultraverse Creations
1, 2-Warner-c/Callahan-c/a ... 3.00
1 variant c ... 7.00

WARRIOR NUN AREALA (Antarctic Press)
Dec, 1994-No 3, Apr, 1995 (2.95, color)
1) Special Ed (5,000) ... 10.00
1 ... 6.00
2, 3 ... 5.00
2) Special w/CD ... 6.00

...PORTRAITS
Mar, 1996 (3 95, color, one-shot)
1-pin-ups ... 4.00

...RITUALS
May, 1995-No 6, June, 1996 (2.95, color)
1 ... 3.00
6 (3 50) ... 3.50

...SCORPIO RISE
Sept, 1996-Present (2.95, color, limited series)
1, 2 ... 3.00

...VS. RAZOR (see RAZOR) /
May, 1996 (3 95, color, one-shot)
1-Barry c/a ... 4.00
1-(9.95) CD version, polybagged w/CD ... 10.00

WARRIORS
1993 (7, B&W, over-cast)
CFD Productions
1 Iannace, Clark Dire-a ... 25.00

WATCHMEN
Sept, 1986-No 12, Oct, 1987 (mini-series)
DC Comics
1-12 ... 4.00
Hardcover Collection, slip-cased (Graphitti Designs), 1st 12 w/new material ... 50.00

WEAPON X
Mar, 1995 to #, June, 1995 (1 95, color)
Marvel Comics
1 Age of Apocalypse ... 6.00
2-4 ... 4.00

WEAPON ZERO (Image Comics/Top Cow Productions)
June, 1995-No. 4, Oct, 1995 (2 50, color)
1-Lenticular cover ... 3.00

...VOLUME II
Mar, 1995 Present (2 50, color)
1 h-Simonson-c & Top Cow issue ... 2.50

WEB OF SCARLET SPIDER
Oct, 1995 No 4, Jan, 1996 (1 95, color)
Marvel Comics
1-4-replaces "Web of Spider-Man" ... 2.00

WEB OF SPIDER-MAN
Apr, 1985 No. 129, Sept, 1995
Marvel Comics Group
1-5th app Black costume ... 40.00
2, 3 ... 12.00
4-7 Hulk x-over ... 9.00
9-13 10 Pa ner-c ... 4.00
14-28 18-(B/W) 1st app. Venom (behind the scenes, not shown); 19-Intro Eberhart & Sofo ... 5.00
29-New Hobgoblin (Macendale), Wolverine app. ... 15.00
30 Only recap Rose & Hobgoblin (Ferris) ... 15.00
31, 32-Six part Kraven storyline begins ... 10.00
33 37, 39-47, 49 ... 3.00
38-Hobgoblin app. ... 7.00
48-Only 0 fo Full app of demise Hobgoblin (Demogoblin) cont'd from Spect Spider-Man #147 ... 25.00
50-(1.50, 52 pgs.) ... 2.50
51-58 ... 2.00
59 Cosmic Spidey cont. from Sp Spider Man ... 10.00
60-65, 68, 85, 87, 89, 91 94 Bag-Begin 6-part Rose & Hobgoblin 1 story; 93, 94 Hobgoblin (Macendale) app. ... 2.00
66, 67, 86, 66 &/67-Green Goblin app as a super-hero; 86-Demon-raves Hobgoblin; 1st Demogoblin ... 3.00
90 (2 95, 52 pgs.) 1-Silver holograms, c polybagged w/poster ... 5.00
90- 2nd print, gold holograms ... 3.00
91-Begin 4-part x-over w/Spirits of Venom ... 3.00
96-99 101-103, 104-106-Night watch back ups. ... 2.00
100-(2.95, 52 pgs.) Triple-c/wide-gate fold c, extra new Spider Armor ... 3.25
107-111 107 Intro Sandstorm; Sand-b-Duckboard app ... 2.25
112-116, 118, 119, 121-124 126 129, 112 Begin 5 Lee-c, bound-in trading card sheet 113 Gambit app 118-1st solo clone Venom app 119-intro Kaine, Scarlet Spider, Venom app. 127 Max Clonage pt 2 123-card insert ... 1.50
117-(2.95)-Collector's Ed; polybagged w/die-c, 16 pg preview of 3-Hi cartoon & animation cr ... 3.00
117-(1.50) Flip book Power & Responsibility pt. 1, 1.50
117-(2.95) Collector's Ed w/Flip book ... 3.00
119-(6.95)-Direct ed, polybagged w/Marvel VF-x-over Annus; 5-M #150 & co,upon for Annus; 5-M #195, 5-M #33 & Spect. S-M #219 ... 6.00
120-(2.25)-Flip book w/preview of The Ultimate Spider-Man ... 2.25
125-(3.95)-Hobdook c-Green Story clone ... 4.00
125-(2.95)-Newsstand Ed ... 3.00
... Super Special (95, 3.95) 1 flip book ... 4.00
Annual 1 ('85) ... 3.00
Annual 2 ('86) Armor Adams ... 6.00
Annual 3 ('87) ... 3.00
Annual 4-('88) Evolutionary War ... 3.00
Annual 5 ('89) 2.00) -Adam's Attacks ... 2.75
Annual 6 ('90, 2.00) -Punisher backup story ... 2.75
Annual 7 ('91, 2.00) -Demogoblin app. of Hobgoblin, & Green Goblin (& Venom) Carnage/Just-b-c ... 2.75
Annual 8 ('92, 2.25) Venom story, pt 3 ... 2.75
Annual 9 ('93, 2.95) Polybagged w/card ... 3.25
Annual 10 ('94, 2.95, 68 pgs.) ... 3.00

WEEZUL
Aug, 1996-Present (2.75/3.00, B&W)
Caliber Comics
1 (2.75) ... 2.75
10-(3.00) ... 3.00
1-(9.95) Commemorative Ed ... 10.00

WEIRD MYSTERY TALES (See DC 100 Page Super Spectacular #1)
...ally-Aug, 1972-No 24, May, 1975
National Periodical Publications
1-K ry-a, Wrightson splash pg ... 8.00
2-24 4-Starlin-a 24-Wrightson c ... 3.00

WEIRD WAR TALES
Sept-Oct, 1971 No 124, June, 1983
National Periodical Pub cations/DC Comics
1-Robert-a n-1 4,7,c-1,7 ... 10.00
2,3-Wrightson-a 2, Grandenetti-a 3, S-Heath-a ... 6.00
4-7 9, 10 5, 6, 10-Toth-a ... 4.00
8-Neal Adams-c/a(i) ... 7.00
13-32-36-Grandenetti & Rosten-r/#2 ... 3.00
51-63, 65-67, 69-124-95 Intro/origin Creature Commandos. 101 Intro/origin G I Robot ... 1.75
64 66-Frank Miller-a ... 2.50

WEIRD WESTERN TALES (see JONAH HEX)
No 12, June-July, 1972-No 70, Aug, 1980 (Formerly All

Star Western
National Periodical Publications
12-1:52 pgs.)-1st app. Jonah Hex; Bat Lash & Pow Wow
Smith-c, El Diablo by Neal Adams/Wrightson 25.00
13-4th app. Jonah Hex; Neal Adams-a 15.00
14, 29 16-Tatch-a 29-Only a Jonah Hex 9.00
15-Neal Adams-c;1 pg. no Jonah Hex 9.00
16, 17, 19-28, 30-32-Jonah Hex-n.o.a. 18-Last Jonah Hex 4.00
18-1st all Jonah Hex cover (7-8/73) & begins 8.00
33-70: 35-Origin/1st app. Scalphunter & begins 3.00

WEIRD WONDER TALES
Dec. 1973 No. 22, May, 1977
Marvel Comics Group
1 Wolverine-c/Magik #6 (Eye of Doom) 3.00
2-22: 19-22-Dr. Druid (Ommm)-c 2.50

WEIRD WORLDS
Aug.-Sept., 1972 No. 9, Jan. Feb, 1974, May, '76, Oct. Nov. 1974
National Periodical Publications
1 John Carter, Warlord of Mars & Dawn Green begin (1st DC app.), Robert-c (#1-10 has 20¢ issues) 3.50
2-7 7-Jack Johnson-c/a 3.00
8-10: 8-Iron Wolf begins (1st app.) by Chaykin 1.75

WEREWOLF (Also see Dracula & Frankenstein)
Dec. 1966-No. 3, Apr. 1967
Dell Publishing Co
1-1st app. (Space hero) 7.00
2, 3 ..... 4.00

WEREWOLF BY NIGHT (Also see Comic Scene Spec.)
Sept. 1972 No. 43, Mar. 1977
Marvel Comics Group
1-Plong-a;origin/Marvel Spotlight #4 ..... 45.00
2 ..... 25.00
3-5 ..... 15.00
6-10 ..... 12.00
11, 20: 15-New origin, Dracula-c/story 10.00
21-31 ..... 7.00
32 Origin/1st app. Moon Knight (8/75) 55.00
33-2nd app. Moon Knight 32.00
34-36, 38-43 ..... 4.00
37-Moon Knight cameo 8.00

WEST COAST AVENGERS
Sept. 1984-No. 4, Dec. 1984 (Mini-series)
Marvel Comics Group
1 ..... 2.00
2-4 ..... 1.50

WEST COAST AVENGERS (Avengers West Coast #48 on)
Oct. 1985-No. 102, Jan. 1994 (Regular series)
Marvel Comics Group
V2#1 - 23 ..... 1.50
24-41 ..... 1.00
42-John Byrne-a/scripts begin, end #57 ..... 7.00
43-49-Re-introduces Avengers West Coast 1.00
50-Re-intro original Human Torch 1.50
51-74, 76-99 87-Wolverine-c/app. 1.25
75-(1.50, 52 pgs.)-Four x-over 1.50
100-(3.95, 68 pgs.)-Red foil embossed cl; death of Mockingbird 4.00
101-102: 101-X Men x-over 1.25
Annual 1 ('86) 2.00
Annual 2 ('87, 1.25) 2.00
Annual 3 ('88) Evolutionary War 2.75
Annual 4 ('89, 2.00)-Atlantis Attacks 2.25
Annual 5 ('90, 2.00) Annuals (91, 2.00) 2.00
Annual 7 ('92, 2.25)-Darkhawk app. 2.25
Annual 8 ('93, 2.95)-Polybagged w/card 3.00

WESTERN GUNFIGHTERS
Aug. 1970-No. 37, Nov. 1975 (1-6: 68 pgs.; 7-52 pgs.)
Marvel Comics Group
1-Ringo, Kid (ex-Outlaw Kid) begins, ends #7 ..... 5.00
2-5: 2-Ringo/Kid app. 2.50

WESTERN TEAM-UP
Nov. 1973 (20¢)
Marvel Comics Group
1 Origin & 1st app. The Dakota Kid 2.00

WETWORKS
June, 1994-Present (1.95/2.50, color)
Image Comics/Wildstorm Productions
1-"July" or Cardinal wraparound-c, Portacio/Williams-c/a 5.00
1-Chicago Comicon Ed. 10.00
2-4 ..... 3.00
2-Alternate Portacio-c, see Deathblow #5 ..... 15.00
5-(2.50)-6-7, 9-21, 23-Portacio-c. 16-"If he Hesh Heaven" pt. 4. 17-"If he Hesh Heaven" pt. 11 ..... 2.50
8-(1.95)-Newsstand, WildStorm Rising pt. 7 ..... 2.00
8-(2.50)-Direct Market, WildStorm Rising pt. 7 ..... 2.50
Sourcebook 1 ('10/94, 2.50)-Text & illos.-no one cs 2.50

WHAM-O GIANT COMICS
Apr. 1967 (Newspaper size, 98¢, one-shot, full color)
Wham-O Mfg Co
1-Radian & Goody Rumphrey by Wally Wood 45.00

WHAT IF?
Feb. 1977-No. 47, Oct. 1984
Marvel Comics Group (All are 52 pgs.)
1-Brief origin Spider-Man, FF 20.00
2-Origin Hulk retold 12.00
3-5 ..... 8.00
6-10: 8-It Stevens gyi in backup "Man-Spider" 7.00
11, 12 ..... 5.00
13-Conan, Buscema-c/a 7.00
14-19, 21-26 ..... 4.50
17-Ghost Rider & Son Of Satan app. 8.00
18, 26, 29: 18-Began 75¢-c, 19-Spider-Man, 22-Origin Dr. Doom retold 4.00
27, 28, 27-A Week ago, Vol. 4, 28-Bill by Miller; Ghost Rider app. 10.00
30-"What If ... Spider-Man's Clone Had Lived?" 15.00
31-Begin 1 of 3-c/ X-Men app., Wolverine app. 15.00
32-47, 37 Old X Men & Silver Surfer app. 5.00
Special (6/88, 1.50, color) 2.00

WHAT IF...? (2nd Series)
July, 1989-Present (1.25/1.50, color)
Marvel Comics
V2#1-Evolutionary War 4.00
2 ?-2-Dr. Doom app. 2.75
6-8 X-Men 4.00
7-Wolverine app., Liefeld cvr/gi 5.00
9, 11, 11 Wolverine-c(i) 2.25
9, 12, X-Men 3.00
10-Punisher app. 3.00
13-15, 17, 21, 23, 27, 29 '13-Prof. X app.; Jim Lee c-15 Capullo-c/a, 23-X-Men 1.50
16-Crisis battle/Wolverine 3.00
22 Silver Surfer by E. McFarlane n-c/a 3.00
24-Wolverine, Punisher app. 2.75
25-(1.50, 52 pgs.)-Wolverine app. 3.00
26-Punisher app. 3.00
30-31, 33, 52 pgs.) 2.50
31-40, 31 Cosmic Spidey & Venom app, 37 Wolverine 1.50
41 (1.75, 52 pgs.)-Avengers vs. Galactus 1.75
42 49 51 60 63 Wolverine 44 Venom Plus-c 49-65 Ghost Rider 46 Cable story 47 Magneto 49 Silver Surfer/Thanos, 52 Dr. Doom 54 Death's Head 58 Punisher 59 Wolverine 60 X-Men Wedding Album 1.50
50 (2.95, 52 pgs.) Foil embossed c, "What If#1-the Killed Wolverine" 3.00
61 62 63 Begin 3 50-c bound in card sheet Spidey Man 74 X Men 76 and Watcher in the '77 81 X M 78 Bizley c 80 Hulk 83 Daredevil, Dr Strange, Elektra 84,85 X-Men 86 Spider Man 87 Sabertooth 88 Spider-Man, 89 Fantastic Four 90 Cyclops & Havok 91-The Hulk 1.50

WHEELIE AND THE CHOPPER BUNCH (TV)
July 1975-No. 7, July, 1976 (Hanna-Barbera)
Charlton Comics
1, 2-Byrne text-/bu (early-a) 9.00
3-7-Staton-a; 3, Byrne c & text illos 4.25

WHERE CREATURES ROAM
July, 1970-No. 8, Sept, 1971 (Pre-hero reprints in all)
Marvel Comics Group
1-Kelly-Horror Digest 1,2,4,6,7 ..... 5.00
2-8-Kelly-r 3.00

WHERE IN THE WORLD IS CARMEN SANDIEGO? (TV)
June 1990-Present (1.75, color)
DC Comics
1-4-adaptation of TV show 1.75

WHERE MONSTERS DWELL
Jan. 1970 No. 38 Oct. 1975 (Pre-hero reprints in all)
Marvel Comics Group
1-Kirby/Dobr-c 12.00
2-12, 12-A Gumbo!- 12-Giant size 3.00
13, 13-37 18, 20-Starlin-c 2.50
38 WFantasm-c/Worlds of Suspense #3 ..... 3.00

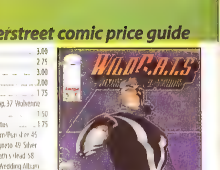
WHERE'S HUDDLES! (TV) (See Fun-In #9)
Jan. 1971 No. 3, Dec. 1971 (Hanna-Barbera)
Gold Key
1 ..... 6.00
2, 3-Reprints most of #1 ..... 4.00

WHOA, NELLIE! (Also see GIRL (FRAY) & LOVE AND ROCK ETC)
Aug. 1999-No. 3, Sept. 1999 (2.95, B&W, limited series)
Fantagraphics Books
1-3 Jaime Hernandez-c/a 3.00

WHO'S WHO IN STAR TREK (See STAR TREK)
Mar. 1987-No. 2, Apr. 1987 (1.50, color)
DC Comics
1,2 ..... 5.00

WILDC.A.T.S ADVENTURES
Sept. 1994-No. 5, Jan. 1995 (1.95, color)
Image Comics/Wildstorm Productions
1-5 ..... 2.00
6-10-6-Begin 2.50 ..... 2.50
Sourcebook 1 ('1/95, 2.95) 3.00

WILDC.A.T.S: COVERT ACTION TEAMS
Aug. 1992-No. 4, Mar, 1993, No. 5, Nov. 1993 (Present #1 95/2.50, color)
Image Comics/Wildstorm Productions
1 1st app. Jim Lee c/a in all contains 2 trading cards (2 versions in all, each with a different card) 10.00
1 (All gold foil, signed) 40.00
1 (All gold foil unsigned) 15.00
1-Newsstand ed.; w/2 cards 3.00
2 (2.50)-Pieces fits stamped-c, direct sales w/2 cards/cards connect to pieces Comics #0, 1st app. Wetworks by Portacio (4 pgs. preview) 8.00



2-With coupon missing 2.00
2-Direct Sale misprint w/no poem on c 5.00
2-Newsstand copy, no cards or poem 2.00
3,4-(2.50) 3-Enerfulfeld-c 4-Philyboard w/Topps card "1st app. Brigade Stroman, Youngblood cameo 6.00
4-variant w/Red Card 3.00
5-7 (1.95) (note: #5-Gold, #7-Silver editions) 5.00
8-12 (2.50) B-Cameo of X-Men's Jean Grey & Scott Summers 5.00
13 Alternate-Portacio-c, see Deathblow #5 ..... 15.00
13-19, 21-24, 26-33 13-Jim Lee/Scott Williams-c/a 14-Cameo/1st app. 14-Lenin Jolly 16-Character-cl/p/p-n, pp. 21-beg n Alan Moore-a 29-"Fire from Heaven" pt. 7 30-"Fire from Heaven" pt 13, 31-see c/a 2.50
20 (2.50)-Direct Market, WildStorm Rising Part 2, bound-in card 3.00
20 (1.95)-Newsstand, WildStorm Rising Part 2 ..... 2.50
25-(4.95, 52 pgs.)-Jim Lee c/Alan Moore-s 5.00
WildC.A.T.s Sourcebook 1 ('6/93, 2.50) Foil embossed-c (note: Gold ed.) 2.50
WildC.A.T.s Sourcebook 2 ('11/94, 2.50) Wraparound-c 2.50
Compendium (6.95, 9.95) Polybagged cl/81-4 w/issue #0 ..... 10.00
Special ('11/93, 3.50, 52 pgs.) Trivia
Charm/Wildcamo-c/a & pin-up 3.50

WILDC.A.T.S TRILOGY
June, 1993 to Aug. 31, Dec. 1993 (3 1/2, color, mini-series)
Image Comics/Wildstorm Productions
1-2 50/-Multi-color foil c, Jae Lee-c/a 2.00
1-(1.95) Newsstand ed. w/o foil c 2.00
2, 3-Jae Lee-c/a 2.00

WILDSTAR (Image Comics)
--SKY ZERO
Mar. 1993-No. 4, Nov. 1993 (1.95, color, mini-series)
1-(2.50)-Embossed-c w/silver-ink 2.50
1-Gold variant 5.00
1-Newsstand ed. w/o variant ink-c not embossed 2.00
2-4 Chromium-c/a in #3 ..... 2.00
--VOLUME 1
Image Comics/Top Cow/Extreme Entertainment
Sept. 1995-Present (2.50, color)
1-3 ..... 2.50

WILDSTORM (Image Comics/Wildstorm Productions)
1994, 1995 (2.95/4.95, color)
1-Chapter of Inferno (10/95, 1.95)-Bisley-c 3.50
Ranxes 1 (12/94, 4.95, 52 pgs.) of Tai Gem 13 ..... 8.00
Swimsuit Special 1 (12/94, 2.95) 4.00
Swimsuit Special 2 ('95, 2.50) 3.00
Universe Sourcebook ('5/95, 2.50) 3.00
(8/95, 2.50, limited series) 1-4 arcih by various 2.50

WILDSTORM RISING
May, 1995 (1.95/2.50, color)
Image Comics/Wildstorm Productions
1-(2.50) Direct Market, WildStorm Rising Part 1 bound

Wonder Woman #1 © DC Comics

Wonder 2.75
1 (1:55)-Wolfsbane; Wildstorm Rising Part 1 ..... 2.25
2 (2:50)-Direct Market; Wildstorm Rising Part 10; Bonds in Blood 2.25
3 1:95)-Wolfsbane; Wildstorm Rising Part 10 ..... 2.25
TPB (1:99) BW5 c 10.00

WILD WEST SHOW, THE
1996 (#1 $5, BB/VR, TPB, one shot)
Mage Press
mis-Western stories by various inc. Lonsdale 6.00

WILD WILD WEST, THE (TV)
June 1966-No. 7 Oct. 1969
Gold Key
1-Mr.Willowmo-a 115.00
2 ..... 82.00
3-7 ..... 65.00

WILLOW
June, 1996-Present (2.95, B&W)
Angel Entertainment
0,1 ..... 3.00
1 (5.95)-"Black Magic"; foil c 6.00
0 (10.00)-"Nadia" Ed 10.00
1-(5.95)-Nadia Ed. 6.00

WISE SON; THE WHITE WOLF
Mar, 1996-Present (2.50, color)
DC Comics/Wildstorm
1-Jillo the Anderson-a/c/a 2.50

WITCHBLADE (Image Comics/Top Cow Productions)
May, 1995-Present (2.50 color)
Image Comics/Top Cow Products inc.
1/2-Ramos-c 17.00
1-Turner-a(p) in all 15.00
2 ..... 12.00
3 ..... 8.00
4–9-8 wrap-around c; 9-Dan c-a(p) 2.50
9-variant c 5.00
...COLLECTED EDITION
Bk.1, 1996-Present (4.95, color, limited series, square-bound)
1-4; 1-c/1,2,2-v/3,4,3-v/5,6,4-v/7,8 ..... 5.00
...Slipcase (10.95)

WITCHCRAFT
June, 1994-No. 3 Aug, 1994 (2.95, color, limited series)
DC Comics/Impact
1-3-Alcala c/a; Waterson a 5.00
1-Platinum edition 30.00
TPB-(14.95) rr/1-3 new Kaluta c 15.00

WITCHING HOUR (Contained with The Unexpected #1 on #189)
Feb-Mar, 1969-No. 85, Oct, 1978
National Periodical Pubs./National DC Comics
1-Toth-a; Howard/Wrightson 24.00
2, 6, 6-Toth-a 10.00

3, 5 Wrightson a; 3-Last 12¢ issue 9.00
4, 7-12 ..... 7.00
8 Toth, Neal Adams a 9.00
13, 14, 15 Neal Adams a; a-12 p(p) 13, 14 ..... 7.00
Williamson/Torres/Jones a 5.00
16-20 ..... 4.00
21, 85-38 (100 pgs.) 3.25

WOLVERINE (A six-issue limited series that ran in Marvel #1000, 1001 & Kirby Presents #1)
Sept, 1982-No. 4 Dec, 1982 (#1 no series)
Marvel Comics Group
Miller c-1-4 ..... 30.00
2-4 ..... 25.00
3 ..... 35.00
4 ..... 27.00
TPB (11/87, 4.95) rr/1-4 ..... 8.00
TPB (9/95)-2nd printing 10.00

WOLVERINE (Also see Marvel Comics Presents)
May, 1988-Present (.50/1.75/1.95 color)
Marvel Comics
1-Buscema a begins, ends 16 ..... 35.00
2 ..... 14.00
3-5 ..... 14.00
6-9-7 & 8 wife app. 12.00
10, Before Watchmen; Tattalia-a/Sienkiewicz-c 10.00
11-16-11 New Costume 6.00
17, 120-17 Begins 4 gang fights end; #21 ..... 5.00
18-20, 24-25, 27 are clear 4.00
31, 40, 44, 47, 50 Begin 1.75-c 3.00
41-Sabretooth claims to be Wolverine's father; Gabe c 6.00
41, Gold 2nd printing 2.00
42-Sabretooth & Gabe app.; Sabretooth is proven not to be Wolverine's father 5.00
42, Gold/new 2nd printing (1.75-c) 2.00
43-Sabretooth/Wolverine saga concludes 5.00
45, 46 Sabretooth-c/story 4.00
48-Sabretooth app., Weapon X sequel 3.00
50 (2.50, 64 pgs.)-Die-c; Weapon X sequel continues, Wolverine back to yellow costume 5.00
51-74, 76, 78-91 Sabretooth-c app. 51, 57, 73 Gale II app., 57 Death of Mariko; 60, 64 Sabretooth story-c 3.00
75 (3.95, 68 pgs.)-Wolverine loses claws-c 7.00
81-84, 86, 87 Begin 1.95-c, bound in card sheet 3.00
85-(3.50) Newsstand edition 5.00
85-(3.50)-Collector edition 5.00
92-100 (1.95) Deluxe edition 3.00
97-99-All 3 Sin Standard ed. ben 2.50
91-96, 101-107 '91 Return Form; Age of Apocalypse '91 background app. 94 Grey X app. 99 Generation Lost app. 100 Eidolon app. 102 origin of Omi, Knight 105 "Onslaught" 2.00
100-(3.95) Holographic c; Wolverine loses claws-c 6.00
100-(2.50)-Regular c 4.00
Annual nn (81, 1988, 4.50)-The Jungle Adventure 4.50
Annual 2 (12/90, 4.95)-Bloodlust 5.00
95 (2.95) wrap-around c; Silver Samurai, Sunfire, Psylocke app. 3.00
Annual 3 (92, 3.95) Ratboy; Gambit & Storm app. 4.00
Annual nn (93, 3.95), 5.95)-Rafael Grittino, Castle & Wein, Nocenti app., 2nd print exists 6.00
Battles the Incredible Hulk nn (1989, 4.95 52 pg.) 5.00
Rep: vols.1 & 2 (#1-6 & #7-12) & 181 ..... 5.00
Blueberry Hill (93, 4.95, 68 pg.) Kent Williams-c/story 5.00
Bone-Thy Name Is Pain (1993, 2.95) Claremont-s/Sienkiewicz-c 3.00
Bonds of Honor (1993, 2.95) 3

7-10-'10-Sabretooth app. (11/86, 3 pgs.) cont'd in X-Men #212; 1st app. in X-Men comic 5.00
11-20-'13-Baby Madam app. & flashback 4.00
21-22 ..... 3.00
23-1st Archangel (cameo) 2.50
24-1st full app. Archangel 22.00
25, 26-Fly FOF The Mutants in #24-26 ..... 4.00
27-30 ..... 2.00
31-17, 39, 41, 49-33 Orig.vs Cyclops 3.50
38-(1.50, 52 pgs.) 2.00
40-Liefeld-c/a (4/88, 1st at Marvel?) 5.00
50-(1.50, 52 pgs.)-Liefeld/McFarlane-c 2.00
51-53-Sabretooth app. 3,2,1-Liefeld-c(p) 2.00
54-59-54 5 (wasn't called) 1.50
60-X-Tinction Agenda, New Mutants app. 8.00
61-Gold 2nd print 2.50
61, 62-X-Tinction Agenda, New Mutants app. 8.00
63-Portacio/Thibert-c/a begin 2.00
64-67, 69, 70, 65-68 Jim Lee co-pilot, 66, 67-Baby Madam app. cont'd in #68 ..... 2.00
68-Baby Madam is sent into future 3.00
71-New team beg.vs. Sinnram-c/a begins 2.00
71, 2nd printing (1.25-c) 3.75
72-74-1st 1.00-c 1.50
75-77 (1.75, 52 pgs.) 2.00
76-83, 77-77-N-Sinnram-c/a 1.50
84-86 (1.50-c) Phylogeny w/Card, Jae Lee-a (6, 9) 4.00
-Jae Lee-c 3.00
87-91, 93, 99, 101, 87 92 Oversize-c/a (68, 80-pgs.) Random 3.50
93-93-52, 68 pgs.)-Warpaint-c w/Nauck holograms, begin X-Men 1st Class app. Juggernaut 3.00
94-2nd printing 3.50
100-(2.95, 52 pgs.)-Silvestori Ed.; embossed foil c; death of Mystique Main 6.00
100-(1.75, 52 pgs.)-Newsstand Edition 2.00
102-105, 107 101 102 Begin 1-50-c/Nauck-a cont'd 3.50
106-(2.00)-Newsstand ed.-c 2.00
106-(2.95)-Collector's edition 5.00
108-124, 126-129 108-beg.1.95-c, 112-return Form "Age of Apocalypse" 115-card insert 119-123-Sabretooth app 123 Wrap.up pgs. 124-w/"Onslaught Update" 126-Bosco vs. Dust, Beast, "Onslaught", 128-w/card insert 128-return of Mystique Main 2.00
125-(2.95)-"Onslaught", Post app.; return of Havoc 3.00
* Annual '11 (10/86), 2 (10/87) 5.50
Annual 3 ('88)-Evolutionary War 2.50
Annual 4 ('89, 240)-Atlantis Attacks 2.50
Annual 5 ('90, 2.00)-New Mutants x over 2.50
Annual 6 ('91, 2.00)-New Warriors, 1 Form app. 2.50
Annual 7 ('92, 2.25)-1st Quesada-c/a on X Factor 2.25
Annual 8 ('93, 2.95)-Bagged w/Trading card 3.00
Annual 9 ('94, 2.95)-Austin-a/c 3.00
Presents: Gil Love (1/94, 4.95)-Stalker script 5.00

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Jan. 1995 - Present (2.50, color)
Topps Comics
0 (1.95) 4.00
0-"Scully" variant-c 4.00
0-"Mulder" variant-c 8.00
1/2-w certificate 25.00
1-Adaptations of T.V. Show, Orecki Manlove & Newsound; Marian Kline-c on #1 ..... 45.00
2 ..... 14.00
3-4 ..... 10.00
5-10 ..... 5.00
11-22-2 1st board-c on cover 2.50
Annual 1 ('95, 3.95) 4.00
Arthur Conan Doyle w/ Star Trek Galaxy Mag. (6/96) 15.00
Collector's Preview (1.50) 20.00
Special Edition 1 (4.95) s/f 1 ..... 5.00
Special Edition 2 (4.95) s/f 4-6 ..... 5.00
Spec. ed Edition (4.95) s/f 7-9 ..... 5.00
TPB (19.95) 20.00

X-FORCE See New Mutants #100)
Aug. 1991 Present (1.00/1.25/1.50, color)
Marvel Comics
1-w/1.50, 52 pgs.)-Polybagged with 1 of 5 Marvel trivia cards, Liefeld (a)-1-7,9,11(p), c 1, 9 ..... 4.50
1 With Cable card 5.00
1, 2nd printing, metallic ink-c, no bag or card 1.75
2, 3-2 Deadpool c/story 3.00
4 Spider-Man x-over w/Spider-Man #16 ..... 3.00
5-10, 7, 8, 10-Amazon Pages & pt. 8 pg. Sat Pack 2.00
Reinvents Wild Pack in CABLE-DEADPOOL METAL #1 ..... 2.50
11, 15, 19, 24, 26-33, 35-Cable leaves X-Force, Cap.dlls a bag on each #35, 26,27 Capsule-c only 2.00
16-18-11 1501 Pre-bagged w/trading card 2.25
25 (3.50, 52 pgs.)-Wraparound-c w/Cable hologram, Cable returns 6.00
34-37,39-43, 34 Beg s.f.-50-c/Stock-n-card sheet 2.00
38-(2.00)-Newsstand ed-c 2.50
38-(2.95)-Collectors edition 5.00
45-48-(1.95)-Deluxe ed issues 2.50
44-49, 51-60 44 Return from "Age of Apocalypse" 45 Sabretooth app 46 Onslaught 49 Sebastian Shaw app 52-Blob app., Onslaught 55-vs.S.H.I.E.L.D.56 Bedlam app. 57-59 Intro X-Man-c/app., "Onslaught" 58-"Onslaught" 59 w/card insert return of Longshot 2.00
60-Dr. Strange app. 2.50
50-(3.95) gatefold w/pop-around foil c 5.00
50-(3.95) Liefeld variant-c 25.00
Annual 1 ('92, 2.25)-No Liefeld c/a, 1st Capsullo-a on X-Force 3.25
Annual 2 ('93, 2.95)-polybagged w/trading card; Joker app. 3.00
Annual 3 ('94, 2.95, 68 pgs.) 3.00
And Spider-Man: Sabotage no (11/97) 6 (9), 1998 n/a-Force #1,4 & 5-All #16 ..... 7.00
And Cable #5-11(2.95, 3 pgs., color) 4.00
...YOUNGBLOOD (see YOUNGBLOOD) 0, 1 (6/91) to Aug 1996 (4.95, color) 5.00
1-Flair-c 4.00

X-FORCE MEGAZINE
Nov., 1996 (3.95, color, one-shot)
Marvel Comics
1-c, i, ef/d-c 4.00

X-MAN
Mar., 1995 Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 6.00
1-2nd print 3.00
2-4 ..... 1.95
5-22, 5-7-Madeleine Pryer app. 10-Prof. X app. 12-vs Excalibur 13-Marauders, Cable app. 14-vs. Cable, Onslaught app., 15, 17 vs. Holocaust 17 w/"Onslaught Update" 18-X-Force c/app; Marauders app., "Onslaught" 19-"Onslaught" 20-Xtern nations begin 2.00

X-MEN (Uncanny X-Men, #ics. 142-present, see Giant-Size)
Sept., 1963-Jan., 1981
Marvel Comics
1-Dog-a & 1st app. The X-Men (Cyclops, Angel, Beast, Iceman & Marvel Girl (origin); 1st app. Magneto & Prof. X ..... GD 575.00 FN 1125.00 NM 4500.00
2-1st app. The Vanisher 1400.00
3-1st app. The Blob 540.00
4-1st app. Quicksilver, Scarlet Witch, 2nd app. Magneto 405.00
5-Magneto & Ex-Mutants-c, story 349.00
6-10-6-Sub-Mariner app. 7-Magneto app. 9-Early Avengers x-over 10-1st S.A. app. Ka-Zar 292.00
11, 13, 15-15-Origin Beast 200.00
12-Origin Professor X, origin & 1st app. Juggernaut 275.00
13-Origin & 1st app. Unus the Untouchable 175.00
14-20, 15-1st Mimic 90.00
21-27, 25, 30, 27-Spider-Man cameo 70.00
28-1st app. The Banshee 125.00
31-34, 36, 37, 34-Adkins-c,a 55.00
35-Spider-Man app. (8/67) 50.00
38-Origins of The X-Men feature in #38-57 ..... 75.00
39, 40, 39 New costumes 45.00
41, 49, 44-1st app. G.A. Raven in S.A., 49-Sinnoka-c, 1st Polaris 50.00
50, 53-Sinnoka-c/a 55.00
52 ..... 45.00
53-Barry Smith-c/a 1st comic book work 55.00
54, 55-5th cover 54-1st Alex Summers w/o later becomes Havok 50.00
56, 57, 59, 63-65-Adams-a 49.00
58-1st app. Havok (in costume) 80.00
61-1st Sunfire 55.00
66-Last new story with original X-Men (3/70), X-Men battle hulk 45.00
67-70, 72 All 52 pgs. 67-(Origin 71)/70-Red #93, (9 month gap between #66 & 67) 25.00
71, 73, 93, 85-87-Neal Adams (c/part) 73-Last 12¢ issue 20.00
74-New X-Men begin ($0.75), see Giant-Size X-Men-1st app 175.00
75-Marvel villains, reprints-pull-out ad 51.75
95-Death of Thunderbird 75.00
96-99-25¢ & 10¢ versions exist 55.00
100-Old X-Men vs. New X-Men 58.00
101-Phoenix origin recaps 45.00
102-107 102-Origin Storm 25.00
108-Byrne-c begins in X-Men, see Marvel Team-Up #53 1st Yet Byrne X-Men 40.00
109-1st Wendigo 20.00
110, 111 ..... 23.00
112-119 ..... 20.00
120-1st app. Alpha Flight (cameo) 40.00
121-Alpha Flight (1st full story) 41.00
122-123 Spider-Man-x-over 18.00
129-1st app. Kitty Pryde begin Dark Phoenix saga 77.00
130-1st app. Dazzler by Byrne (2/80) 20.00
131-133 ..... 16.00
134, 135 ..... 14.00
137-Phoenix dies, double size 18.00
139-Wolverine's new costume 20.00
140-Alpha Flight app. (cameo in #139) 29.00
141-Intro/Last/x-X-Men, Intro/Last/el (Phoenix I) 30.00

X-MEN
Oct., 1991-Present (1.00/1.25 color)
Marvel Comics Group
1-(1.50, 52 pgs.)-Four different covers (a-d) by Lee; New team & Lee-c/chapters, ends #11 ..... 6.00
1-(3.95)-Prestige ed. (cover e); double gatefold-c, coat ed. stock 7.00
2-7 X-Men/Silver Surfer & Jim Lee-c/Silver Surfer app. as Wolverine #500 & Sabretooth c/by Thiebert-(1-6-9) 6.00
8, 10-8-Gambit vs. Bishop-c story, 9-Wolverine vs. Sinister, 10-return of Longshot 5.00
11-13, 11-Last Lee-c/a, 12, 13-Thibert-c/a 4.00
11-Silver, ink 2nd print, came w/X-Men board game 20.00
14-16-(1.95-c) Polybagged w/trading card 3.00
17 24, 26-29 31, 28, 29 Sabretooth app 2.50
25 (3.50, 52 pgs.) Gambit hologram on c, 30th anniversary issue 7.00

X-Files #1.2

25-30th anniversary issue; Bishop c/w/Magneto in cover & Magneto hologram; no price on cover 25.00
25-Gold 30.00
30-(1.95)-Wedding issue; bound-in card sheet, 33-Gambit & Sabretooth c/story 2.50
31, 37-(2.95)-Collectors edition 5.00
38-44, 40-43, 51-53, 55-59 42-43-Smith-a, 44, 49-Onslaught 53-Onslaught, 55, 55-Avengers, Fl, Sentinels app., "Onslaught", 56 Dr. Doom app. 57-Master takes mind control, 59 Heroes/Villains app. 2.00
45-(3.95) 3rd issue, gatefold-c 5.00
60-(2.95)-vs. Onslaught, wrap-around c 6.00
60 (3.95)-vs. Onslaught, wrap-around fol c 7.00
*60 (3.95)-variant c 10.00
64-Avalon released as Onslaught; Juggernaut app. 3.00
Annual 1 ('92, 2.25)-Lee-c & 1st/sm. 3.00
Annual 2 ('93, 2.95)-Polybagged w/ card, extra Gambit 4.00
Annual 3 ('94, 2.95, 68 pgs.) 4.00
Special '95-(3.95) 5.00
-'96-(2.95) wrap-around c 3.00
-"Adrian" #1 ..... 3.00
...Final Attractions c (96, 97 95, 1998) n/X-Factor #92, X-Force #25, Uncanny X-Men #364, X-Men #25, Wolverine #75, Excalibur #91 ..... 15.00
...The Coming of Bishop (95, 12.95, 1996) n/Uncanny X-Men #282 365, 4287 288 ..... 13.00

X-MEN ADVENTURES (TV)
Nov., 1992-1996 (1.25, color)
Marvel Comics
1-Based on the TV cartoon series 5.00
2-5-3 Magneto-c/story 3.00
6-10 6-Sabretooth-c/story 7 Castle-c/story 10-Hologram/Fingerprint 2.00
11-14 11-Cable-c/story 1.25
15-17, 25, 52 pgs.) 3.00
...VOLUME II
1-(1.4 Board in card sheet 1.25
2-13 9-Bagged 1.50
...VOLUME III
1-13 1-(1.95) 1.50

X-MEN 2099
Oct., 1993-Nov. 35, Aug. 1996 (1.25/1.50, color)
Marvel Comics
1 (1.75) 1st app. of Ron Lim-Adam Robert-c/a 2.00
1-2nd printing (1.75) 1.75
1-Gold Ed (can't (5,000 made!), sold thru Diamond for $39.40 ..... 20.00
2-7 Lim-c(a)(p) begin 3-Death of Tena 1.25
8-19 8-Begin 1.50-c/bound-in trading card sheet 1.50
20-24, 26-35 32-Ramos-c 2.00
25-(2.50)-Double sized 2.50
Special 1-(4.95) 5.00

Wonder Woman #280

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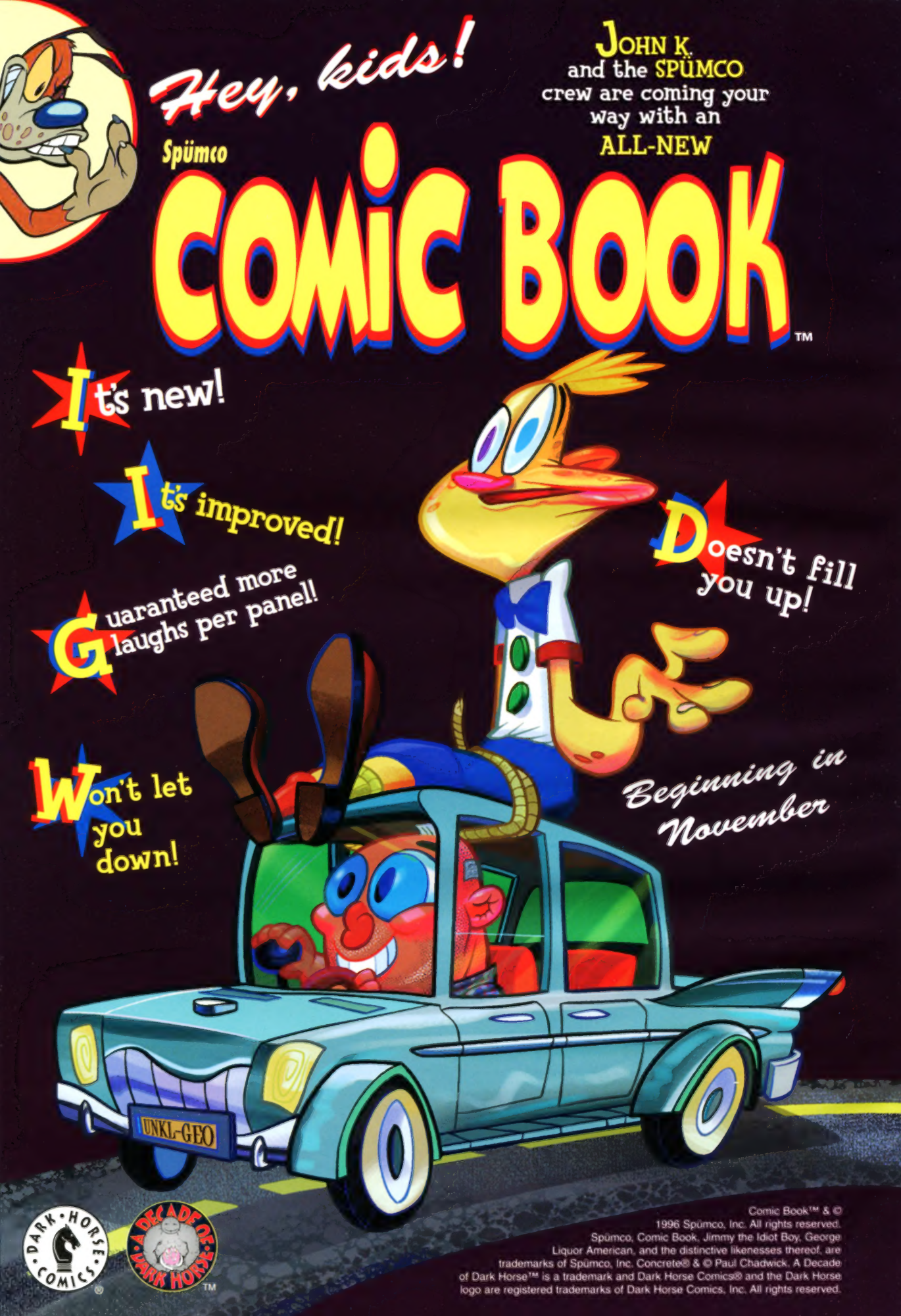
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